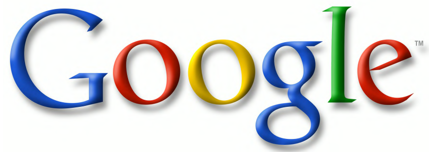

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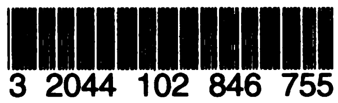

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A FIRST MANUAL OF COMPOSITION

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FIRST MANUAL
OF
COMPOSITION

LEWIS

PREFACE

Two years ago the writer published a small volume called "A First Book in Writing English." He did so on the hypothesis that all the rhetorical theory necessary for college entrance may best be given in simple form to students in the first two years of the high school, in order that it may later be assimilated by practice. After watching the book in use by pupils of very different ages, he believes the hypothesis to be essentially correct. The chief principles of rhetoric can be grasped very early, but only long practice can transform them into a workman's instincts.

He has now attempted to apply the principle a little lower down; to connect grammatical with rhetorical study in the eighth and ninth grades; to present sentence-analysis as a means of naming and revising what the pupil himself has instinctively written; and to arouse a desire of reasoning soundly about matters interesting to the reasoner. Leaving the "First Book"

unchanged, in the hope that it may sometimes be found available where a single volume must serve throughout the high school course, he has prepared a "First Manual" and a "Second Manual," the two designed to suggest a system of rhetorical theory and practice for the entire secondary period. The "First Manual," intended for students of thirteen, fourteen, and fifteen, contains 170 short exercises. It may be used daily for one year, or less often for two years. If studied daily for one year, it should be employed as a handbook throughout at least another year, during which the exercises may be referred to, by number, in the margin of themes.

One thought has dictated much in the plan of the book; namely, that the student concerned is neither wholly child nor wholly adolescent. He is a human being in the most significant of mental moments, that in which the transition begins from the irresponsible, sensory child to the responsible, rational adult. He needs to write freely, fluently, even imaginatively; and yet he must be taught that the person who expresses himself too freely and inexactly will unintentionally bear false witness and make trouble for his fellows. His

logical powers are developing, and he is not without desire of learning how to think; but he is unable to follow bitterly long and close chains of reasoning. He needs to know new words and how to spell them, but not a bookful unavailable for his compositions. He must gain the power of constructing decent sentences, but he cannot gain it in a week. In view of these needs, the aims and devices of the present manual are roughly as follows: —

1. *Interest.* — Most of the material used for illustrative purposes has been chosen with regard to intrinsic interest and value, and has been winnowed by being submitted to pupils themselves.

2. *Spontaneity.* — (1) Almost every written task is preceded by one or two oral tasks on the same subject. (2) Almost every written task is short. (3) Certain exercises call for play of the imagination. (4) Simple principles of invention are offered as helps in composing. (5) Every theme is to be composed with an eye to invention only; it is to be revised when first finished, or later. (6) Some part of a suggestive vocabulary studied the day before is required in many themes. If spontaneity means mere haste to shed innocent ink,

this device will but hinder; not so if spontaneity means invention and eagerness to express it. With some classes it may be wise to suspend the set tasks occasionally, and encourage mere garrulity. But, in spite of daily exercise of their imaginations through reading news and fiction by highly "extensive" methods, most boys have little to say, and hate to spin it out.

3. *Drill in reasoning.* — An attempt has been made to simplify the subject of paragraph structure by approaching it from the point of view of a chain of thought. The logical paragraph is regarded as a chain of reasoning from a topic to a conclusion about that topic. Practice is afforded in thinking to a conclusion before writing the paragraph. The imposing word "logical" is given and explained, because it is easily understood by young students, and is of immense value to them — just as "x" is valuable to them in mathematics. Drill is also given in the logical use of conjunctions, the logical arrangement of words, and the reduction of unimportant paratactic sentences to their proper hypotactic rank. All this may sound too hard for the age under discussion, but it has seemed other-

wise in the experiments on which the exercises rest.

4. *Spelling and vocabulary.* — Certain rules for spelling the more difficult common words are inserted at intervals. The exercises insure oral and written use of vocabularies valuable to pupils of this age, but hard to spell. There is also a chapter on the correct use of common expressions.

5. *Sentence-structure and punctuation.* — The method of treating sentence-structure and punctuation in a chapter or two by themselves has been abandoned. Every week or so one principle touching these matters is to be reached inductively, and then is to be used as a guide in revising past themes, as far as time will allow. The student takes his pack of papers and examines it with reference to the detail of theory which he has acquired that week. Thus his attention is fastened part of the week on invention, part on revision. The teacher can easily go about the room while the revision is in progress, and satisfy himself that each pupil has detected at least some instances of observance or violation of the principle. Of course there is a certain tedium for the student in so much revision; it is folly to think that any writer,

old or young, can much enjoy the drudgery of correction. But the youth's sense of ownership can be appealed to. It is *his* body of work that he is slowly trying to perfect, and at the end of the year the product shall be his to keep. It is a pity if the boy who treasures what Professor William James calls a "noisome collection of postage stamps" cannot be brought to a keen pride in a collection of his own literary inventions. At all events, lecturing and exhortation will never do for him what his own progressive revision will. Practice should follow close upon the principle; there should be "no perception without a reaction."

A word as to the distribution of sentence-exercises may here be in place. Narration is the primary type of composition, and parataxis, with its incessant *and's* and *but's*, is the primary type of structure. Therefore the simple and the compound sentence are approached under the head of narrative. The complex sentence is a late development, alike in the race and the child; for, after all, to know which of one's thoughts are principal and which subordinate, which important and which unimportant, is about the most difficult of human tasks. Drill in hypotaxis is accordingly deferred until near

the end of the book, where it weaves in with the general discussion of logical relations. As for punctuation, the chief essentials are treated in connection with the exercises in sentence-structure, and the minor principles are assigned, arbitrarily, or in consideration of minor advantages, to the chapters on description and letter-writing.

The exercises are classified as oral and written, and in general the two kinds alternate. The oral should be read aloud by students, and afterward repeated in substance by the readers or the hearers. It is an advantage to all for the pupil who has the floor to come forward, face the class, and speak for two or three minutes without other assistance than courteous attention from every person in the room.

It has already been urged that the student should be trained to find his own mistakes. The English teacher often inflicts on himself years of confinement at hard labor without adequate result. He puts out his eyes and cramps his hand in "jotting down" a hundred times the same correction for the same student. The thirty exercises in revision should be supplemented by revision of first drafts before they are handed in. If any exercise proves too long to permit revision in class, this work may

be done in the study period,—or the exercise may ruthlessly be shortened. No text-book must be allowed to get in a teacher's way. Of course, the teacher cannot escape theme-reading, and he cannot wholly escape the correcting. But marginal hints should be limited to principles given *before* the date of correction. Scores of the most elementary errors should be left untouched for the student to discover in the coming weeks. Much of the marginal correction may be done by rubber stamps; *e.g.* EXAMINE THOUGHT; EXAMINE STRUCTURE; EXAMINE DETAILS; LOOK AGAIN. Any stationer can furnish these four stamps at trifling cost.

The author acknowledges gratefully the criticisms he has sought and received from his colleagues,—Director George N. Carman, Miss Jane F. Noble, Miss Charlotte W. Underwood, Mr. Philemon B. Kohlsaat, and Mr. Lewis Gustafson; also from Miss Lillian M. Ramsdell of Winona, Minnesota, and Mr. Leroy T. Weeks of Winfield, Kansas.

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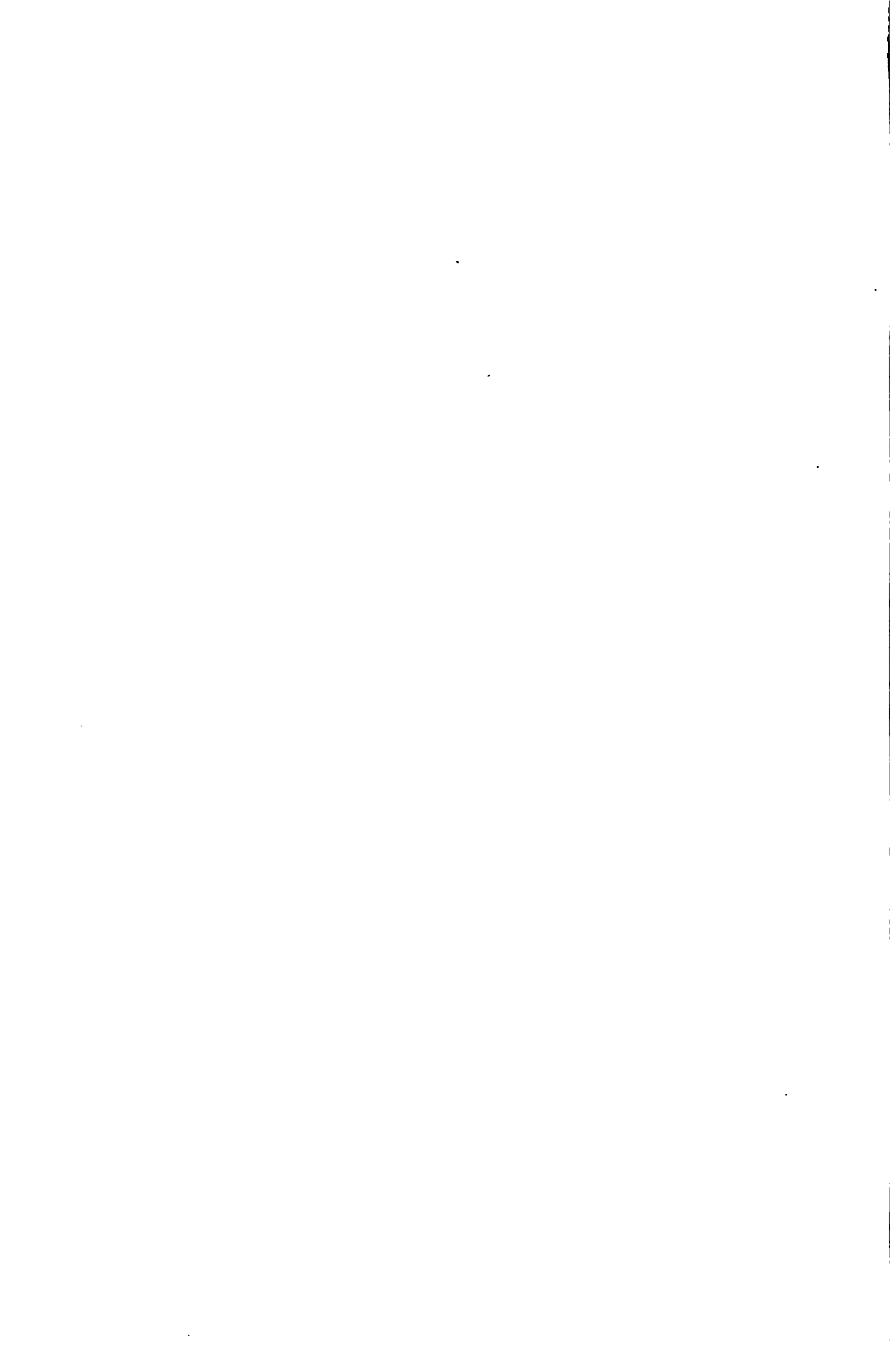
A FIRST MANUAL OF COMPOSITION



THE VALUE OF COMPOSITION

EXERCISE 1. (*Oral.*) Read aloud the following pages on the value of composition, and repeat their substance: —

There is, perhaps, no part of his school work that a beginner likes less than writing compositions. Usually he "can't think of anything to say," and when he does find something to say he discovers that using pen and ink is a slow and difficult way of saying it. Yet the same student can talk freely enough to his mates; very likely he is fond of talking to them. Suppose now that he goes away on a trip, and suppose that two or three of his intimate friends make him promise to write them letters. If he has had no practice in composition, one of two things is sure to happen: either he will not write at all, and consequently will offend those to whom he gave his word, or else he will write so stiffly and badly that his letters will seem not to come from him. The clever and hearty good fellow of yesterday will

sound stupid and cold in his messages of to-day. On the other hand, if he has really accustomed himself to express his thoughts on paper, he will be able to say his say in a straight-forward fashion. His correspondent will laugh as he reads, and will remark, "That sounds just like him." In short, the trained student learns to be himself even when he "takes his pen in hand," and there are few things more valuable than the power of being one's self.

Also he learns to write in such a way as not to be misunderstood. When we talk we depend not only on words, but on gesture and the expression of the face; but when we write we have to rely wholly on words; we have no means of communication except black marks on the paper—cold, unsympathetic black marks. The tone of a man's voice tells you whether he is joking or not; he may say very reckless things if he says them with a kindly look. There is no kindly look in a manuscript; the words themselves must be kindly, or there will be trouble. Think how hard it is, even in conversation, to avoid being misunderstood; then see how much harder it is in writing to avoid the same mishap.

Being one's self and being understood are values that increase with increasing years. It is extraordinarily important that men should understand each other's statements. The builder, the engineer, the merchant, the lawyer, not to mention the journalist and the preacher, must be able to describe and narrate and explain in a trustworthy fashion. Business transactions, no matter how shrewd in conception, are very dependent on this art of saying exactly what one means, and saying it in written words. Business to-day is largely carried on by correspondence. When an order is given, it is given in writing, and if it can be misunderstood somebody may lose a great deal of money. It is said that a misplaced comma recently cost a western merchant a thousand dollars.[1]

In society, misunderstandings are often caused by carelessly worded notes. Even if this misfortune does not happen to the lady who writes in an uneducated way, a misfortune hardly less unpleasant does befall her; she is to a certain extent shut out from the respect of cultivated women. The women who make good society are every year becoming better

[1] See page 75.

educated. They very naturally smile at persons who use bad English, and whose notes of invitation or acceptance show blunders in spelling, or punctuation, or the use of words. Mrs. Malaprop, a character in an old English play, said in a very "genteel" way to some guests, "You go first, and we'll *precede* you." The guests did not misunderstand what she meant, but you may be sure that they laughed in their sleeves.

Learning to write in such a way as seldom to be misunderstood is a matter of years; but the learner will come to possess real power of expression before he knows it. This book is designed to point out certain means by which a writer may avoid misleading his reader, and may acquire words enough to communicate his ordinary thoughts. A word further as to gradual improvement in writing. If the student were given all the theory of writing at once, and were then to try to produce a perfect composition by keeping all the theory in mind as he proceeded, he would surely make a sorry failure. The way to learn to write is to write, just as the way to learn to swim is to swim. But the way to learn to write correctly is to correct the details of what one has written; in

other words, to revise. The plan of this book calls for little attention to details in composing, but it requires much careful revision of old compositions. Thus, each week, a day is set on which the student revises his pack of papers with regard to one matter; for instance, the placing of periods. As he learns a new rule for revision he goes back over his work and tries to discover whether he has ever failed in respect to this particular principle. Many a pupil will never learn his own faults except by some such process of self-criticism. In a word, the pupil is to become his own critic by learning, little by little, what to look for. The teacher might do all this discovering for him, but the trouble is that in future years the teacher can hardly be at the elbow of every old pupil to point out his faults. Doubtless, under this system of self-criticism, the beginner will grow heartily tired of the sight of old papers. But he will cheer up when he reflects that by this method he is growing; he is constantly surpassing himself. Moreover, he is slowly perfecting a body of compositions (or, as we shall call them, *themes*) which he will be proud of. These will naturally remain in the teacher's charge until the

end of the year, and then become the property of the one who wrote them.

Whatever is most characteristic of each student, as different from other people; whatever gift is his, of imagination, or reasoning power, or feeling, or humor, — all will find some expression in his writing. Every human being is particularly interested in something, is peculiarly apt in something. To find out what most appeals to one's self in literature or in life, and to voice one's ideas about it, is to know a keen pleasure. It is more. It is to be of some use to one's fellows. As human beings we want other human beings to tell us the best that is in them. If a man has ideas, we wish to share them — and wish him to learn how to express them that we may share them. If he has no ideas, the effort to express what he considers such will convince both him and us of the fact. But then! — everybody has ideas.

CHAPTER I

THE HISTORICAL PARAGRAPH, A CHAIN OF ACTUAL EVENTS

EXERCISE 2. (*Oral.*) **How to give value to a historical paragraph.** — Before considering the topic of the present exercise, let us be sure of the meaning of "paragraph." If you look at the left-hand edge of almost any page, you will note that all the lines except one, or two, or perhaps three, begin at the same distance from the edge of the paper. The shorter lines are said to be "bitten into," or *indented*, because each begins a new *paragraph*. In this sense of the word, a paragraph is a division of a chapter, and is indicated by *indention*. The name *paragraph* is also applied to any very short, unindented composition, containing not more than, say, three hundred words. You can find such complete paragraphs in journals; you can see many such quoted in this book (for example, that on p. 9). Before we try to write a compo-

sition consisting of several paragraphs we shall do well to practise with short, single paragraphs. For a long time, therefore, we shall not attempt to write more than three hundred words on any one subject. Each manuscript that we prepare will consist of only a page or two, and we shall have no need of indention after the first line. Merely remember to start the first line of a composition about an inch farther to the right than the rest. *Be careful that all lines of writing except the first begin at a uniform distance from the left-hand edge of the paper. Be careful that all except the last,*[1] *end at a uniform distance from the right-hand margin.* If your paper is ruled with two margins, as it should be, then each line of words, except the first, ought to begin exactly at the left-hand vertical rule; and each except the last ought to end exactly at the right-hand vertical rule. The meaning of "paragraph" being clear, let us seek out the meaning of "historical paragraph."

A chain of events expressed in words is called a narrative. If the events are true, the composition is historical narrative. Since every one

[1] The last line of words stops whenever the thought is finished.

has some part, not only in his country's history, but in that of his town, or school, or family, every one has the chance to talk history every day. Now, the chief merit of historical narrative is truth; and when a person has learned to tell or write of a series of events without neglecting or distorting the truth, he has achieved a very unusual and important thing. To realize how difficult this achievement is, read the following passage by Professor William Minto, a Scotch writer: —

> "It commonly happens," says Mr. Kinglake, "that incidents occurring in a battle are told by the most truthful bystanders with differences more or less wide." In the attack on the Great Redoubt in the battle of the Alma, a young officer, Anstruther, rushed forward and planted the colors of the Royal Welsh — but where? Some distinctly remembered seeing him dig the butt end of the flagstaff into the parapet; others as distinctly remembered seeing him fall several paces before he reached it. Similarly with the incidents of the death of the Prince Imperial . . . in the Zulu War. He was out as a volunteer with a reconnoitring party. They . . . were resting, when a band of Zulus crept up through the long grass, and suddenly opened fire, and made a rush forward. Our scouts at once took horse, as a reconnoitring party was bound to do, and scampered off, but the Prince was overtaken and killed. At the court-martial which ensued, the five troopers gave the most conflicting accounts of particulars which an unskilled investigator would think could not possibly have been mistaken by eye-witnesses of the

same event. One said that the Prince had given the order to mount before the Zulus fired; another, that he gave the order directly after; a third was positive that he never gave the order at all, but that it was given after the surprise by the officer in command. One said that he saw the Prince vault into the saddle as he gave the order; another, that his horse bolted as he laid hold of the saddle, and that he ran alongside trying to get up.

If for no other reason than learning to tell the precise truth about events which we saw or participated in, we need to know how a short historical narrative may be written. In school life, moreover, narrative may give much pleasure. Some member of a class has made a trip which the others have had no chance to take; or has seen an event that the others have not seen — a parade, a ceremony, a game, a performance, a lucky escape. Whatever the particular event, it makes a pleasant memory to share with friends.

Conclusion under Exercise 2: Tell the exact truth about events as they seemed to you.

Exercise 3. (*Written.*) After hearing the following paragraph of legendary history read, ask the meaning of any unfamiliar words. Then write, from memory, five or six sentences giving the substance of the whole. Do not hesitate

to use the author's words if they occur to you. Before handing in your theme, revise carefully the handwriting and the spelling.

THE TREACHERY OF TARPEIA

Tarpeia came down the narrow path, her earthen jar balanced on her graceful head, to fetch spring water for a household sacrifice. Her father kept the castle. She came down, a straight brown girl, with eager eyes and red lips, clad in the gray, woollen tunic that left her strong, round arms bare to the shoulder. Often she had seen the golden bracelets which the Sabine men wore on their left wrists, and some of them had a jewel or two set in the gold; but the Roman men wore none, and the Roman women had none to wear, and Tarpeia's eyes were eager. Because she came to get water for holy things, she was safe, and she went down to the spring, and there was Tatius, of the Sabines, drinking. When he saw how her eyes were gold-struck by his bracelet, he asked her if she should like to wear it, and the blood came to her brown face as she looked back quickly to the castle where her father was. "If you Sabines will give me what you wear on your left arms," she said, for she did not know the name of gold, "you shall have the fortress to-night, for I will open the gate for you." The Sabine looked at her, and then he smiled quickly, and promised for himself and all his companions. So that night they went up stealthily, for there was no moon, and the gate was open, and Tarpeia was standing there. Tatius could see her greedy eyes in the starlight; but, instead of his bracelet, he took his shield from his left arm, and struck her down with it for a betrayer, and all the Sabine men threw their shields upon her as

they passed. So she died, but her name remains to the rock to this day. — FRANCIS MARION CRAWFORD: *Ave Roma.*

EXERCISE 4. (*Oral.*) Recall, from your own experience, some short chain of events which you saw or took part in. The following list may contain or suggest a topic that you know about from experience. Then tell the series of events orally, trying to state the exact truth about what happened.

1. How I learned to swim. 2. My gardening. 3. An adventure with a boat. 4. An adventure with a wheel. 5. An adventure with a dog. 6. What I did in an hour, yesterday. 7. A lucky escape. 8. My first bread-making.

EXERCISE 5. (*Written.*) Write a trustworthy account, a page in length, of the events you narrated in Exercise 4. Write very neatly. When you have finished, examine every word to see that it is spelled correctly. Erase, with a sharp knife, any unnecessary marks and any blots. Read the theme aloud to yourself if you have the opportunity.

EXERCISE 6. (*Oral.*) **What order to follow in historical narrative.** — Read aloud the following composition: —

A LUCKY ESCAPE

Once I was watching a little girl and her father fish. It was at a picnic. I was standing on the pier. I saw every movement they made. Her father called out to her to look out, or she would fall into the water. She had dropped her fish-pole, and was trying to reach it. I got it for her. I leaned over the edge, and tried to see if I could reach it, and I could. I stepped back a couple of paces when I got up, and fell into the water; the pier was very narrow. The girl's father tried to pull me up to the pier, for I came up quickly to the surface. I went down again, as he could not reach me. This time he pulled me out, when I came up closer to the pier than before. I had to go home wet, for it was just five minutes before time for the train to leave. I felt as if I came up with my head in the water, and my feet sticking out, when he pulled me up.

Now read the preceding passage again, sentence by sentence, to see whether the events are stated in the order of their actual occurrence, that is, are they given in *chronological* order? If you discover several that are dislocated from their proper place in the order of time, reconstruct the sentences aloud. Although there are sometimes reasons for departing from the chronological order, the reasons must be good and sufficient, and, however good, they hardly concern us as yet.

Conclusion under Exercise 6: Follow the exact time-order in so far as possible.

EXERCISE 7. (*Written.*) Take the two themes you have written, and examine them closely to see if you have followed the exact chronological order. If, at any point, you have failed to do so, interline a corrected sentence; that is, write the correct form just above the wrong form. Examine again the spelling, and try to improve the neatness of the manuscript.

EXERCISE 8. (*Written.*) After hearing the following historical paragraph read, reproduce it as accurately as you can, using: engaged, necessary, violent, intensity, suffice, precipitate, imperil. Upon finishing, scrutinize the spelling and the handwriting. Read the theme aloud to yourself if you have the opportunity.

AN ACCIDENT AND A HERO

Two workmen were engaged in fixing a lightning conductor on the summit of a steeple in Belgium. To accomplish this somewhat difficult and delicate task it was necessary that one of the workmen should stand on the shoulders of his companion. A violent gust of wind made him, while in this position, spill some molten lead, which fell on the hand and forearm of his friend. Notwithstanding the sudden intensity of the pain thus inflicted, the victim of this accident had the courage to remain motionless while the lead burnt its way into his flesh. He knew that the slightest movement might suffice

to precipitate his companion from a height of seventy feet into the street below, and he bravely endured the pain rather than imperil the life of his fellow-worker. M. A. Karis, slater, is the hero of this brave deed, and his name is worthy of public record.

EXERCISE 9. (*Oral.*) Tell to the class an incident out of your own experience, keeping strictly to the truth as it appeared to you. The following list may contain or suggest a subject: —

1. My fall. 2. A runaway. 3. One time when I played truant. 4. A fight I participated in.

EXERCISE 10. (*Written.*) Write a trustworthy account of the incident related in Exercise 9. Observe the chronological order closely. Before handing in the theme, revise the spelling and handwriting carefully. Read the theme aloud to yourself if you have the opportunity.

EXERCISE 11. (*Oral.*) **How long should our sentences be?** — If one listens to a child relating eagerly a long series of events, one will be amused by the fact that he rarely lets his voice fall. He is anxious to give every detail of the story, but is, at the same time, anxious to get to the end. He is blind to the fact that his hearers would follow him better if they were

allowed to grasp each occurrence by itself. The child will act in a similar way when he comes to read aloud. He will hurry on from sentence to sentence, steadily keeping his voice up, and quite overlooking the periods. Half the work of learning to read aloud is accomplished when the reader can let his voice fall at a period. When the child comes to write compositions, he will make a similar mistake. He will use *and*'s and *but*'s[1] instead of periods, thus keeping the poor reader's mind on the stretch. If he writes a historical narrative, the sentence structure will sound somewhat as follows: —

A LUCKY ESCAPE

One day I was on a pier in Michigan and there I saw a man and his little daughter fishing for perch and her pole fell into the water and she tried to get it but she couldn't and I said I would help her and I did but the pier was narrow and when I got the pole and stepped backward a pace or two I fell in and down I went, then her father tried to reach me when I came to the top the first time but I was too far out but I came up nearer the pier the second time and he grabbed me and when I came up I felt as if my feet were sticking up in the air and I was sure my head was down in the water.

[1] Note that the plural of a short word like *and* usually shows the apostrophe, like a possessive. Cf. [compare] page 196, footnote.

Now read the following passage aloud as a contrast to the narrative of the "lucky escape." Take great pains to let the voice fall at each period.

HOW LINCOLN LEARNED TO EXPRESS HIMSELF

"That suggests, Mr. Lincoln, an inquiry which has several times been upon my lips during this conversation. I want very much to know how you got this uunsual power of 'putting things.' It must have been a matter of education. No man has it by nature alone. What has your education been?"

"Well, as to education, the newspapers are correct. I never went to school more than six months in my life. But, as you say, this must be a product of culture in some form. I have been putting the question you ask me to myself while you have been talking. I say this, that among my earliest recollections, I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in my life. But that always disturbed my temper, and has ever since. I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me, for I am never

easy now, when I am handling a thought, till I have bounded it north and bounded it south and bounded it east and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I never put the two things together before." — REV. J. P. GULLIVER, quoted in *Riverside Literature Series*, No. 32.

If we count the words, we shall find the longest sentence of this paragraph to contain more than sixty. But this is an unusual length. Most of the sentences in this selection have fewer than twenty-five. It is no easy task to write fifty or sixty words between periods without tiring the reader. His mind requires time in order to consider each link of the thought. It is therefore best for young writers to aim at comparatively short statements, each ended with a period.

Conclusion under Exercise 11: Seldom place periods thirty words apart.

EXERCISE 12. (*Oral.*) **How many sentences may ordinarily be compounded into one?** — Definitions of the word *sentence* do not always agree. According to some, every sentence must not only have a subject and predicate and make "complete sense," but must begin with a capital and end with a period. Others are like that given in a recent dictionary, *The Standard*.

This authority defines sentence as "a related group of words containing a subject and a predicate with their modifiers, and expressing a complete thought." It will be noted that nothing is said about beginning with a capital and ending with a period. In fact, sentences are constantly being compounded into one by means of *and* or *but*. "The man came running to the window with his revolver drawn, but the burglar was just disappearing" is a compound sentence, made of two simple sentences. "The man came running to the window with his revolver drawn" is one distinct thought; "the burglar was just disappearing" is another; yet when the two are joined together by *but*, the first is distinguished by no period and the second by no capital.

In this book the single word *sentence* will mean a complete statement begun by a capital and ended by a period. But we must find a name for a complete statement that is not so begun and so ended. When two or more sentences are joined in a compound sentence, let us call them *compounding sentences.*[1]

[1] There are practical reasons for our using this term rather than "propositions," or "coördinate clauses," or "principal statements."

Next, we must ask ourselves how many "compounding sentences" may be joined in one compound. This question becomes interesting when we look again at the composition of the small boy on "a lucky escape." If we revise that, inserting periods wherever they will help the reader to grasp the larger links of the story, we shall have something like this: —

A LUCKY ESCAPE

1. One day I was on a pier in Michigan, and there I saw a man and his little daughter fishing for perch from the end of the pier. 2. Her pole fell into the water, and she tried to get it, but she couldn't. 3. I said I would help her, and I did. 4. But the pier was narrow, and when I got the pole and stepped backward a pace or two I fell in, and down I went. 5. Her father tried to reach me when I came to the top the first time, but I was too far out. 6. I came up nearer the pier the second time, and he grabbed me. 7. When I came up I felt as if my feet were sticking up in the air, and I was sure my head was down in the water.

As they now stand, all the sentences are compound. The first is compounded of two, the second of three, the third of two, the fourth of three, the fifth of two, the sixth of two, the seventh of two. If we agree that such sentences are long enough for ordinary purposes, we may now draw a general conclusion.

Conclusion under Exercise 12: Rarely compound more than two sentences in one.

Read aloud the following composition repeatedly, letting the voice fall wherever a period would have helped you to grasp a complete link in the chain of events. Then show how you would punctuate, and state any little changes you would make, like the omission of unnecessary conjunctions.

MY DEVICE FOR POLISHING SHOES

I live in the city and have to keep my shoes always looking decent but I have found it pretty expensive to pay ten cents every day or two to have my tan shoes put in shape and I determined I would spend so much money no longer but I would do my own polishing and save that frequent dime for things I couldn't make, and at first I thought I would buy a device that I saw for sale on the street, but then I saw I should have to stoop over to work it and I concluded I could do better, I put a hinge at one end of each of two strips of wood a foot long and fastened them to the inside of my door one a foot above the other and then lifted the upper one till it was perpendicular to the door and raised the lower one to fit it as a bracket, and then I put a shoe-form into my shoe and strapped the shoe to the upper stick and polished away while I sat in a chair like any boot-black, and the whole machine, shoe-forms included, cost two dollars but it has long since paid for itself.

EXERCISE 13. (*Written.*) After hearing the following narrative paragraph read, ask the

meaning of any unfamiliar words; then write the substance of it. Before handing in your theme, revise carefully the handwriting, the spelling, and the length of sentences.

AN INTERESTING EXPERIMENT

Four healthy cocker spaniels, which were born on Washington's birthday, 1895, — the males being brothers, and the females sisters, — have been for three years the subject of an interesting experiment by a professor in Clark University. Alcohol, not enough to produce intoxication, has been mixed with the daily food of two of these dogs. The others have had none. One result is that, as compared with the sober dogs, the alcoholics, Bum and Tipsy, have become timid, slovenly, lazy, and weak. Yet the worst effects of the whiskey diet appear in the offspring. Bum and Tipsy have been the parents of twenty pups, six of which were born dead, and eight malformed, six only being healthy. On the other hand, the normal pair have had sixteen pups, of which fifteen are living and healthy. Remembering that the "alcoholics" have never been drunk, such an experiment helps one to understand the downfall of many a family whose head has prided himself on being a "moderate" drinker. — *The Youth's Companion.*

EXERCISE 14. (*Written.*) Revise past themes carefully in the light of Exercises 11, 12, and 13.

EXERCISE 15. (*Written.*) Write a trustworthy chronological account of some incident out of your own experience. Before handing

in your theme, revise carefully the handwriting, the spelling, and the length of sentences. The following list may contain or suggest a subject: —

1. How I got lost. 2. How I ran away. 3. The circumstances of my first homesickness. 4. How we spent the Fourth. 5. A practical joke.

EXERCISE 16. (*Oral.*) **How to avoid the Child's Error in punctuation.** — Read aloud the following sentences, in which commas have been substituted for the original periods. Keep the voice up at every comma, and notice how childish the effect is. Then read the passage again, letting the voice fall at the end of each complete statement, as at a period.

Football is more like military science than any other, it has been well called a game of war, the training of the individual is not unlike that of the soldier, the player must understand the fundamentals of catching, passing, dropping, etc., the same as the soldier does his manual of arms, he must learn position playing — end, tackle, half-back, etc. — the same as the soldier that of private, sergeant, captain, the whole body considered, the eleven must know its plays just as the company or battalion its marches and counter-marches, offensive and defensive tactics are equally necessary to both, superb generalship is just as requisite for the former as the latter, the rigid discipline of the army is the discipline of the eleven.

Notice too the following letter. It was written more than a hundred years ago, by a duchess, to a countess. That was when schooling for girls was thought unnecessary!

> Mr. Garrick is just going to read something to us, its to put us all in fits. It is over he did not read a word, he only acted a scene, which he actually saw in Ireland, a man was playing with his only Child upon a bridge, the rails gave way, it fell backward and was kill'd upon the spot, he never spoke afterwards—but utter'd inarticulate sounds more shocking than can be imagin'd, he has taken his laugh in Lear from it—there is no describing how terrible to see it is, we were all in boisterous spirits and now we all look as if some great misfortune had happened to us, Miss Lloyd holds her hand upon the side of her stomach, and seems afraid to look at all—I feel quite gone, as if somebody had drop'd an extinguisher and put me out—I will write no more till to-morrow.

The inability to see when a complete statement is made, and to mark its close, may be called the Child's Fault in Punctuation. Instead of placing a period or a conjunction, the untrained writer places a comma and prattles on. In the following sentences correct the Child's Fault, either by adding *and*, *but*, or *for* after the comma, or else by substituting the period for the comma.

1. If you like the tea go to the counter and buy some, we have a great variety and can suit you.
2. He went cheerily to the war, he never came back.

3. Noticing this we went to where we left our companions, finding them we started for home.

4. I don't know what to do in such a case, it is too hard, I think I'll ask the teacher.

Conclusion under Exercise 16: Never try to make the comma do the work of the period.

Exercise 17. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then write the substance of it, and revise your theme with reference to handwriting, spelling, and the Child's Error.

THE DEATH OF THE BEAR

The bear was coming on; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind-legs, but no other motion. Still he might be shamming: bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now: he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear! — Charles Dudley Warner: *How I Killed a Bear.*

EXERCISE 18. (*Oral.*) Read aloud the best theme that you have thus far written, and receive criticisms. At each period say, "period." The class will state whether the story sounds probable, and whether the sentences seem short enough.

EXERCISE 19. (*Oral.*) **How to punctuate a complete statement beginning with *so*.** — Read aloud the following, and say what word precedes each conjunction *so*.

> The poet Bryant was the editor of a great newspaper, and so he was obliged to be in the city daily. Nevertheless he was determined not to sacrifice his health, and so, rain or shine, he regularly walked the three miles to his office and climbed many flights of stairs.

If we take out the *and* before *so*, we shall have the Child's Fault in Punctuation; we shall be separating two complete sentences by nothing but a comma. If we take out the *and*, we must insert either a period or a semicolon. The first sentence about Bryant sounds well as it is, with the *and*. To avoid a succession of *and*'s in the second, we may drop one, and use the semicolon. Our passage will then read as follows: —

> The poet Bryant was the editor of a great newspaper, and so he was obliged to be in the city daily. Nevertheless

he determined not to sacrifice his health; so, rain or shine, he regularly walked the three miles to his office and climbed many flights of stairs.

Conclusion under Exercise 19: Place a semicolon or a period before the conjunction *so* when *and* does not precede it.

EXERCISE 20. (*Written.*) Revise past themes in the light of Exercises 16 and 19.

EXERCISE 21. (*Oral.*) **How to avoid the monotonous use of *and* and *and so*.** — For most words there are *synonyms;* that is to say, other words which mean about the same thing. The following words and phrases are often synonyms for *and: then, after this, afterward, after a while, thereupon, presently, likewise, too, besides, also, meanwhile, in the meantime, while this was going on, moreover, in addition to this.* Surely here is a fair variety of substitutes, though indeed *and* is often the best word, and often no conjunction is really needed. Read aloud the following paragraph, in which the blanks sometimes indicate the need of a synonym for *and*, sometimes only the need of a period. Then read it aloud, sentence by sentence, and either insert a synonym for *and*, or say that a period is required. Use your best judgment. Note that none of the synonyms can be preceded by a comma;

unreasonable as the fact may be, that would produce the Child's Error again.

AT THE APPLE-PARING BEE

The men pared the apples, and some of the women pared and some strung, —— the stringing was regarded as rather the nicer work, and the prettiest girls, as a rule, did it. —— Jim Paine took away Zepheretta's pan of apples and knife, and got a dish of nicely cut quarters, and a needle and string for her. —— some of the pretty girls began to look spiteful and sober. —— one of them, Maria Rice, cut her finger, for she was paring, and said she would not work at all; she would go home if she could not string. —— Zepheretta at once gave up her stringing to Maria and fell to paring again, while Jim Paine looked bewildered and vexed. —— he edged over beside Maria, and pared and cut for her to string, and she was radiant. As for Zepheretta she pared away, as patient as ever. She is always giving up to other people; still she looked rather sober. — MARY E. WILKINS: *The People of Our Neighborhood.*

There are almost as many synonyms for that very familiar expression, *and so*, as for *and*. Each blank in the following passage stands for *and so*. Read the whole aloud. Then read it again, sentence by sentence, inserting in each blank one of the following synonyms, — *consequently*, *in consequence*, *accordingly*, *therefore*, *as a result*, — and tell what punctuation should precede it.

A VISIT TO MR. EDISON

In 1880 I went with a party of friends, at Mr. Edison's invitation, to visit his laboratory at Menlo Park, New Jersey. It was a very warm summer day —— we were doubly glad to reach the long, cool building after a walk across the fields from the station. Mr. Edison, a thoughtful, smooth-faced man with a long cigar in his mouth, suggested that we first see the electric lights —— we accompanied him to a room partitioned off into various little retreats where the experiments were being conducted. At that time there was, I suppose, no such thing as an electric light anywhere else in this country —— we looked and listened with the greatest curiosity. Mr. Edison said that his first great difficulty was in producing a sufficient vacuum in the glass bulbs —— he had been driven to invent a special form of exhauster, which seemed to promise better results. His second difficulty was in finding a material for a filament. He had however experimented with scores of substances —— had hit upon a certain vegetable fibre which was the best thing so far for the purpose. The inventor next led the way to the phonograph, a simple machine with tinfoil wrapped around a cylinder. He told us how he had discovered, a few years before, that a strip of paper indented by telegraphic dots and dashes could be made to repeat a message over and over, ——, he reasoned, some delicate substance ought to be capable of receiving impressions from sound waves, and of repeating them again. He went on to say how, ——, he had constructed a rude machine and had given a friend a great fright by succeeding in making it return a distinct sound. Edison now led us across the field, pointing as he went to two wires overhead by which he had managed to convey an enormous power, as it then seemed. Soon we reached a mini-

ature railway, with a low box-like locomotive and a tiny carriage. "All aboard!" said the inventor, with a quiet smile —— we climbed into the fragile coach, an electrician mounted the little locomotive, and away we went. "Aren't you afraid she'll jump the track, Mr. Edison?" asked my father, as we sped round a startling curve. "Not at this rate," was the answer; "we ran her at forty miles yesterday, and she did jump the track."

Conclusion under Exercise 21: Often place a period or a semicolon, and begin a new statement with a synonym for *and* or *and so*.

EXERCISE 22. (*Written.*) Revise past themes in the light of Exercise 21. In so doing, remember that a compounding sentence following a semicolon does not begin with a capital.

EXERCISE 23. (*Written.*) After hearing the following narrative paragraph read, reproduce it as exactly as possible, taking care to use the words *consequently*, *accordingly*, *as a result*. (These words may properly be placed on the board before the exercise.)

MR. BRIGHT'S MODESTY

John Bright and William E. Gladstone were two of the most eminent Englishmen[1] of their day. Both were distinguished in public life and were often opposed to each other in their views of particular questions. Conse-

[1] Are you positive that you habitually begin *English* with a capital?

quently they were often thought of as in a certain sense rivals, particularly in the matter of influence over their fellow-men. The followers of Mr. Gladstone were wont to call him the greatest of living Englishmen. Accordingly the followers of Mr. Bright applied the same term to their leader. As a result of certain public acts of Mr. Gladstone, many people who really knew very little of the man spoke harshly of him. One day Mr. Bright happened to overhear a nobleman's wife saying severe things of Gladstone. Turning to her, he asked her if her son had ever seen that gentleman. Much surprised, the lady answered, "No." "Then, Madam," said Mr. Bright, "permit me to urge you to take him at once to see the greatest Englishman he is ever likely to look upon."

EXERCISE 24. (*Oral.*) Give an oral account of some incident from the experience of a friend or relative. Take the greatest pains not to misrepresent in the smallest degree the facts as you heard them.

EXERCISE 25. (*Written.*) Write a trustworthy chronological account of the incident you told under Exercise 24. Revise the handwriting, spelling, length of sentences, and use of commas (to be sure that none usurps the place of a period); vary the connectives *and* and *and so*.

EXERCISE 26. (*Oral.*) **How to avoid the monotonous use of *but*.** — Read aloud the follow-

ing passages. Which of the two is the better? Why?

(*a*) They found the bear and soon had him in close quarters. Lyman, not being far in the rear, got a shot, but shot too low to reach the animal, but in a short time he got another shot which despatched bruin.

(*b*) They found the bear and soon had him in close quarters. Lyman, not being far in the rear, got a shot, but shot too low to reach the animal. In a short time, however, he got another shot, which despatched bruin.

Select from the following passage five words which seem to be synonyms for *but*: —

BRADLEY AS A DOG-TRAINER

Bradley, whom we called Brad for short, owned a very curious and interesting fox-terrier who bore the haughty name of Duke. Duke was always fighting with other dogs, no matter how large. Yet at home he did not seem a quarrelsome creature. On the contrary, he was everybody's pet, and had a charming way of pawing your hand in request for petting. In short, he was a general favorite so long as he stayed indoors. Nevertheless he had one habit which injured him in the eyes of all. Duke might be asleep on a rug, and apparently dead to the world; yet if a carriage passed he was sure to hear it, and forthwith to bolt out the back door. In a moment his fierce little bark could be heard as he snapped at the horse's heels. Drivers always tried to whip him. Duke, however, was never known to be hit. Notwithstanding this fact Brad determined to give the dog rough punishment to stop the habit. He brought out his riding whip one evening and sat ready to give chase when the terrier

should make a sally. Contrary to expectation, the dog at once lay down quietly on the lawn. Carriage after carriage passed; nevertheless Duke made no motion, and seemed to take no interest in their existence. After an hour of waiting, Brad went in with a feeling of mingled pride and disappointment; yet no sooner had he made ready for bed than Duke's voice rang out cheerfully in full yelp. Brad went to bed, his countenance full of disgusted resignation.

Conclusion under Exercise 26: Instead of the comma before *but* sometimes place a period or a semicolon and begin a new statement with a synonym for *but*.

Exercise 27. (*Written.*) Revise past themes in the light of Exercise 26; that is to say, if *but* is used too often to sound well, sometimes place a period or semicolon, and begin a new statement with *yet*, or *nevertheless*, or *on the contrary*, or *however*. *However* should stand a little removed from the beginning of the sentence, as may be seen in the story of Bradley as a Dog-Trainer. Remember that a sentence begins with a capital, but that a compounding sentence begins with a small letter.

Exercise 28. (*Written.*) After hearing the following paragraph read, reproduce it, using the words *campaign*, *engagement*, *knitting*, *abominable*, *issue*, *counteract*. In revising it try to

avoid any excessive use of *but* or its synonyms. *But* occurs but twice in the whole passage.

WELLINGTON'S COMPOSURE

The Duke of Wellington, in the Peninsula campaign, was sitting at breakfast with Picton and other officers, just before an engagement. Orderlies were riding up to the tent every few minutes with news of the steady approach of the enemy. The duke did nothing, but by the knitting of his brows was supposed to be deep in thought. Presently he turned to his companion and asked, "Was your egg well cooked, Picton? Mine was abominable." The "Iron Duke" was not careless of the issue of the battle to be fought, but had made his arrangements long before, and knew exactly how the enemy would advance, and what he should do to counteract them. — O. S. MARDEN: *The Secret of Achievement.*

EXERCISE 29. (*Oral.*) Dreams stand midway between truth and fiction. Very often they reproduce what has actually happened, and more often what has neither happened nor can happen. If we give an exact account of an actual dream, then, no matter how impossible the events of the dream, our account is surely historical narrative. The following is such an account: —

One night, as I lay half asleep, I heard the watchman on his round, . . . examining the fastenings of my front door. At once I began to dream that I was revisit-

ing my father's house, the home of my childhood. The family were at breakfast in the front parlor, while I walked through the back rooms, examining the doors and the windows, and found it impossible to close and to fasten them. I then took a bath, dressed myself, and walked out into a large garden behind the house. It was filled with tropical trees, of which some were young. The old ones, which I recognized after an absence of thirty years, astonished me by their surprising luxuriance. A lovely, trailing convolvulus, in full bloom, attracted my admiration. After walking for some time I came upon a plum tree which was very small when I left home, and had now reached a height not exceeding twelve feet. This slow growth excited considerable surprise on my part. Returning to the house, I passed the day with my parents, and, at night, undertook to shut up the house, but could not fasten any of the doors or windows. This caused me great uneasiness, for there was a large gypsy camp not far from the east end of the building. My anxiety was presently justified by a noise in the parlor. Hastening to the door, and looking into the room, I saw a large painting disappearing through a hole in the wall next to the encampment of thieves. I immediately cried out to frighten away the robbers; and was awakened . . . just in time to hear the watchman walking down the front steps, after the completion of the investigation which had suggested my dream. — HENRY M. LYMAN, M.D.: *Insomnia.*

Having read Dr. Lyman's account of a dream, give, orally, an exact report of some dream of your own. You may not be able to recall all the particulars; but be as faithful as possible in narrating those you do recall.

EXERCISE 30. (*Written.*) Write a trustworthy, orderly account of the same dream. Revise your theme with regard to handwriting, spelling, the length of sentences, and the monotonous use of ***and***, ***and so***, ***but***.

CHAPTER II

THE FICTITIOUS PARAGRAPH, A CHAIN OF IMAGINED EVENTS

Exercise 31. (*Oral.*) Spell and define the following group of words: venturesome, loneliness, perilous, formidable, occurrence, suspicious, perplexity, suspense, perceive, amazement.

Rule 1 for Spelling.—Final *e* is kept when a suffix beginning with a consonant is added. *Examples:* venturesome, loneliness, amazement. *Exceptions:* awful, truly.

Exercise 32. (*Written.*) Write a page or two concerning an imaginary adventure, employing the words of Exercise 31. Give your paper an appropriate title. The story may be as fanciful as you please, disregarding all laws of probability.

Exercise 33. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it.

Revise handwriting, spelling, length of sentences, excessive use of *and*, *and so*, and *but*.

WE KNOW NOT WHAT THE DAWN MAY BRING FORTH

Once upon a time, in Turkey, the Minister of War, called the chief farrier of the army and ordered him to have made immediately two hundred thousand horseshoes. "It is the order of his Majesty that these horseshoes be ready by to-morrow; if not, your head will pay the penalty." The poor farrier went home in despair, knowing that he could not make a fifth part of the horseshoes demanded. "Cheer up," said his wife, "for we know not what the dawn will bring forth." But the farrier could not cheer up. Late that night there was a tremendous knocking at his door. The poor farrier, trembling with fear, went and opened it. "Haste, farrier, let us have sixteen nails, for the Minister of War has been suddenly removed to Paradise by the hand of Allah." The farrier gathered, not sixteen but forty nails of the best he had, and, handing them to the messenger, said: "Nail him down well, friend, so that he will not get up again, for had not this happened, the nails would have been required to keep me in my coffin." — Abridged from ADLER and RAMSAY'S *Told in a Coffee House.*

EXERCISE 34. (*Oral.*) **How to punctuate two sentences or two predicates compounded by *and*.** — Read aloud the following: —

In the late war with Spain, North and South fought side by side. In the Civil War a Lee and a Grant were enrolled on opposite sides. In the war for Cuban freedom a Lee and a Grant were enrolled on the same side.

Note that in the preceding sentences there are three *and*'s, and no one of them is preceded by a comma. Try to explain why the comma is not present.

Read aloud the following sentences, and try to say why the punctuation is correct: —

Galvan and Franklin, Morse and Field are the four greatest names in the early history of the electrical science and art. Bell and Edison, Marconi and Tesla are perhaps the four greatest names in the recent history of that science and art.

Why are Galvan and Franklin set off together by a comma? Why are Bell and Edison grouped by a comma?

Now read aloud the following sentences: —

1. A leading medical journal of London not long ago offered a hundred pounds to any family that had lived in the city continuously for three generations, and it has never been taken. — *The Youth's Companion.*

2. If the traveller tells us truly, strike the savage with a broad axe and in a day or two the flesh shall unite and heal as if you struck the blow into soft pitch, and the same blow shall send the white to his grave. — EMERSON.

3. Mr. Lincoln would not take a case unless he really thought the client ought to win, and it came to be understood by court, bar, jury, and spectators, when Abraham Lincoln brought a suit, that his client was in the right, and ought to obtain a verdict.

4. To be an English gentleman was in Wellington's mind the highest title of honor. It was his religion

almost, and he adhered most scrupulously to the rules of conduct that guided the class in his days. He absolutely worshipped punctuality, and prided himself on never being late for a train. — O. S. MARDEN: *The Secret of Achievement.*

5. One day at dinner a gentleman — moved, it may be, by the sight of Mr. Gladstone's conscientious mastication of his food, for the great statesman was not one to eat in haste and repent at leisure — remarked what a victim to dyspepsia Carlyle had been.

"Yes," said Mr. Gladstone, "he smoked too much. I have been told that he ate quantities of sodden gingerbread, and he was a rapid feeder. I lunched with him one day, and he tumbled his food into his stomach. It was like posting letters."

After a slight pause Mr. Gladstone added, "Carlyle did not seem to use his jaws, except to talk!" — *The Youth's Companion.*

6. At last the evening came and Claudius appeared in Barker's room arrayed in full evening-dress. As Barker had predicted to himself, the result was surprising. Claudius was far beyond the ordinary stature of men, and the close fitting costume showed off his athletic figure, while the pale, aquiline features, with the yellow beard that looked gold at night, contrasted in their refinement with the massive proportions of his frame, in a way that is rarely seen save in the races of the far north or the far south. — F. MARION CRAWFORD: *Doctor Claudius.*

Note that in each of these selections a comma does precede *and*, because it keeps apart complete sentences that are compounded in one.[1]

[1] The third sentence under 4 is not complete. It lacks what?

The comma shows where the first sentence ends.

In the following sentences what advantage would result from inserting a comma after "anger" and after "departure"?

For the time-being the cruel nurse managed to choke her anger and the child, which she had abused so shamefully, had an easier time of it. Soon afterwards she took her departure and the little boy, unable to conceal his feelings, danced with delight to see her go.

Read aloud the following paragraph, and say where it seems to you, without yet having a rule to go by, that commas ought to precede *and.*

AN ACCURATE PRINCESS

An English magazine told recently an incident in the life of the Princess of Wales, which shows how accuracy and thoroughness were the means of avoiding a possible catastrophe. The princess is an enthusiastic amateur photographer and is in the habit of taking pictures of the scenery, people, and animals in and about Sandringham. Several months ago, while out in the park, she took a snap-shot of the railroad bridge at Wolferton while a freight-train was crossing it. When the picture was printed, the princess observed a slight curve in the bridge. She went to the place from which she had taken it and carefully inspected the structure. There was no such curve in it perceptible. She waited till another train crossed and took another picture. Again the depression appeared at the same point in the bridge. She carried the pictures anxiously to the Prince of Wales, who sent for the superintendent of the railroad.

On inquiry it was found that the engineers of the trains had perceived a vibrating motion when crossing the bridge. It was examined and condemned. — Abridged from *The Youth's Companion.*

We may fairly infer from the preceding examples that when two complete sentences are compounded in one by *and*, a comma should be placed between them, before the *and*. But suppose the sentence is not really compound, because, while it has two predicates, it has only one subject, thus: "She waited until another train crossed and took another picture." How shall we punctuate a simple sentence having two predicates? Before answering this question examine carefully the following selections, and say whether you think them correctly punctuated: —

1. The young poet Tennyson was fond of "putting the stone," and could hurl the crowbar farther than any of the neighboring farm-laborers.

2. Professor Nasse, a well-known Berlin scientist, with a friend and two guides, all roped together, was crossing a snow-bridge in the Alps a few weeks ago, when the professor and one guide fell into a crevasse, and hung there half an hour. To relieve the intolerable strain, the leading guide cut the rope above him and disappeared into the depths. The others were then able to pull Nasse up, but he was dead. The guide who so willingly offered his own life was afterward found unhurt. "I had to try to save him," he said, simply; "that is all." — *The Youth's Companion.*

If we write, "General Funston with his men swam the river and attacked the enemy," it is clear that no comma is needed before *and;* the action is too rapid. But the case is different if we write, "General Funston procured a long rope and had it carried across the river by two volunteers, and then sent over, by the aid of the rope, rafts carrying two companies." Here there must be a pause before *and*, for the carrying across of the rope was in itself a separate feat, and should receive the distinction of at least a comma. It is clear that if two actions joined by *and* are thought of as almost one they must not be kept apart by a comma; but if they are thought of as quite distinct they should be so separated. Sometimes a simple sentence with two long predicates differs from a compound only in the omission of the second subject, and therefore requires the comma. Read aloud the following passage, and say where, according to your judgment, commas should be inserted:—

Ralph Waldo Emerson was a great poet and essayist and was even greater as a man than as a writer. Emerson seemed always nobler than anything he wrote and his goodness recalled Milton's saying that he who would be a poet must make his life a true poem. Emerson was gracious in manner and spoke to the commonest people

as if he expected to learn from them. A certain young man noticed this trait of Emerson and declared that Emerson greeted the most ordinary people like a king of Spain receiving a nobleman who bore a message from the Great Mogul.

Conclusion under Exercise 34: Place a comma between compounding sentences joined by *and*, and sometimes between predicates so joined.[1]

EXERCISE 35. (*Written.*) Revise past themes in the light of Exercise 34.

EXERCISE 36. (*Oral*). Spell and define the following new words: conspiracy, conceive, believe, deceive, perceive, suggestion, secrecy, comprehend, moving, complication, perplexity, plausible, pretence, pretext, shrewd, suspicious, formidable, inevitable, changeable, courageous.

Rule 2 for Spelling. — Final *e* is dropped if the suffix added begins with a vowel. *Example:* move, moving. *Exceptions:* Words ending in *ce* or *ge* retain *e* before *able*, *ably*,

[1] Sometimes the semicolon is placed before *and*, as in the following: "I know boys who have belt-lines of electric tramways circulating in their garrets; and a boy who, last year, was the despair of his teachers, now deserves recognition in the manual training exhibit as the clever inventor of a most ingenious electrical boat." But we need not concern ourselves with this usage at present, since it tempts the student to construct long, rambling sentences.

and *ous*. Thus: change, changeable; peace, peaceable; notice, noticeable; courage, courageous.

Exercise 37. (*Written.*) Use many of the words of Exercise 36 in writing an account of an imaginary conspiracy. Give your paper an appropriate title. The story may be as fanciful as you please, disregarding all laws of probability. A conspiracy in which you imagine yourself to have taken part is the easiest to write about.

Exercise 38. (*Oral.*) Read aloud your best recent theme and receive the criticisms of the class.

Exercise 39. (*Oral.*) **How to punctuate two sentences or two predicates compounded by *but*.** — Read the following passages aloud; point out any compound sentences in which two complete statements are joined by *but;* then explain why, in your opinion, all the cases are not punctuated alike.

1. There is no such thing as a trifling dishonesty, but there may be dishonesty for trifling gain. — Phineas T. Barnum.

2. Some men go a-hunting, some a-fishing, some

a-gaming, some to war; but none have so pleasant a time as they who in earnest seek to earn their bread.— HENRY D. THOREAU: *Walden*.

3. A man should not on ordinary occasions look as if he were fresh from the hairdresser's, or, as the homely saying is, "as if he had just come out of a bandbox." There is a graceful and easy negligence which is perfectly consistent with neatness; but prim and superlative propriety of dress is unpleasing and unmanly.—W. T. S. HEWETT: *Notes for Boys*.

4. Daisies have starred fields in Scotland since men began to plough and reap, but Burns saw them as if they had sprung from the ground for the first time; forgotten generations have seen the lark rise and heard the cuckoo call in England, but to Wordsworth the song from the upper sky and the notes from the thicket on the hill were full of the music of the first morning.—H. W. MABIE: *Books and Culture*.

5. Abraham Lincoln had a hearty contempt of the small boasts of political candidates in his day, and on one occasion when General Cass's friends were glorifying their nominee for his supposed services in the Independence War, he said: "Did you know, Mr. Speaker, that I am a military hero? In the days of the Black Hawk War I fought, bled, and came away. I was not at Stilman's defeat, but I was about as near it as General Cass was to Hull's surrender; and like him, I saw the place very soon afterwards. It is quite certain I did not break my sword, but I bent my musket very badly on one occasion. If General Cass went in advance of me picking whortleberries, I guess I surpassed him in charges on the wild onions. If he saw any live-fighting Indians, it was more than I did, but I had a good many bloody struggles with the mosquitoes; and although I never fainted from loss of blood, I can truly say I was often very hungry."

6. The civilized man has built a coach, but has lost the use of his feet. He is supported on crutches, but loses so much support of muscle. He has got a fine Geneva watch, but he has lost the skill to tell the hour by the sun. — RALPH WALDO EMERSON: *Self-Reliance.*

7. "I thank thee, friend, but, though I be hungry and shivering with cold, thou wilt not give me food nor lodging," replied the boy, in the quiet tone which despair had taught him, even so young. The traveller, however, continued to entreat him tenderly, and, seeming to acquire some degree of confidence, he at length arose; but his slender limbs tottered with weakness, his little head grew dizzy, and he leaned against the tree of death for support. — HAWTHORNE: *The Gentle Boy.*

Read aloud the following sentences, from which the centre punctuation of the compound sentences has been removed, and say what mark should precede *but*: —

1. When France was invaded by Charles V., he inquired of a prisoner how many days Paris might be distant from the frontier. "Perhaps twelve *but they will be days of battle.*" Such was the gallant answer which checked the arrogance of that ambitious prince. — *Gibbon.*

2. The instinct which drives men to travel, is at bottom identical with that which fills men with passionate desire to know what is in life. Time and strength are often wasted in restless change from place to place but real wandering, however aimless in mood, is always education. To know one's neighbors and to be on good terms with the community in which one lives are the beginning of sound relations to the world at large but one never

knows his village in any real sense until he knows the world. — H. W. MABIE: *Books and Culture.*

It seems fairly clear from all these examples that a compound sentence in which *but* joins the compounding sentences should receive either a comma or a semicolon before *but*, according to the length and separateness of the compounding parts. It seems equally clear that a comma (not a semicolon) is often needed between two predicates joined by *but*, yet not unless they seem like distinct sentences.

Conclusion under Exercise 39: Place a comma or a semicolon between compounding sentences joined in one by *but*, and often a comma between predicates so joined.

EXERCISE 40. (*Written.*) Revise past themes in the light of Exercise 39.

EXERCISE 41. (*Oral.*) Spell and define the following words: accident, unmanageable, collision, investigate, perceive, necessity, restorative, remedy, gradual, recovery, joyful.

Rule 3 for Spelling. — Final *y* preceded by a vowel is kept before any suffix. *Examples:* joyful, joyous, boyish. *Exceptions:* laid, said, paid.

EXERCISE 42. (*Written.*) Write an account of an imaginary accident, using most of the words of 41. In this story try to follow the law of probability as closely as possible. Do not write whatever crosses your mind, but ask yourself what would probably occur if a certain thing happened to start with. Revise with reference to handwriting, spelling, the length of sentences, the use of *and*, *and so*, and *but*, and the punctuation of compound sentences or predicates.

EXERCISE 43. (*Oral.*) **How to use *and* reasonably.** — If one should write, "It is a beautiful morning, and the moon is said to be 200,000 miles from the earth," what would be wrong with the sentence? Both assertions might be true; why, then, is the sentence incorrect?

Examine the following, and see if you discover anything wrong in the use of *and:* —

1. He was a quiet, honest young man, and was confined to his room about two weeks, suffering intensely, but uncomplaining.

2. Prince Frederick Leopold, who was born in 1865 and who is a major-general and commander, is very unpopular. He has always been on bad terms with the emperor and is very wealthy.

3. Few women writers of fiction have been more fortu-

nate than Miss Charlotte Mary Yonge, the brilliant English author. She is the only daughter of the late W. C. Yonge of Hants, and was successful from her very first attempt.

Conclusion under Exercise 43 : Let *and* introduce nothing except that which should be added closely.

EXERCISE 44. (*Written.*) Revise past themes in the light of Exercise 43.

EXERCISE 45. (*Written.*) After hearing the following paragraph read, ask the meaning of any new words. Then reproduce it, using: prevention, due-bills, silence, lured, magic, recesses, larder, tolerated, wanton, healing, ailments, rheumatism. To-morrow, before proceeding with the next exercise, revise your theme with reference to handwriting, spelling, the length of sentences, the use of *and*, *and so*, and *but*, and the punctuation of compound sentences or predicates.

THE CAMP LIFE

A pleasant life it was; there was no prevention of debtor or creditor, no due-bills or trouble of business; all had put affairs by for a certain time, and day by day the Lethean silence lured us deeper into its magic recesses. The outside world was but a dream. No visitor intruded on our presence. We ate a deer every day, and the venison was such as no king ever tasted, and our lake furnished trout in perfection. The larder was always provided; not often was the drive without its deer, and if

by chance two were killed in one day, we killed none the next, for we tolerated no waste or wanton killing, and the osprey, the eagle, and the loon had in us friends. The effect of this life, alike on the physical and mental condition, was such as only experience can estimate. It was wonderful to see how the healing of the mighty mother cured the ailments we brought with us. It was nothing new to me, but to the newcomers it was like enchantment. Agassiz came suffering from rheumatism and overwork, but four days sufficed to restore him to his normal condition. — W. J. STILLMAN: The Philosophers' Camp, in *The Old Rome and the New.*

EXERCISE 46. (*Oral.*) Spell and define the following words: leisure, recreation, vegetable, utensil, essential, requisite, indispensable, omission, improvise, resources, possibility, habitable, merrily, driest, subduing, disappoint, happier.

Rule 4 for Spelling. — Final *y* preceded by a consonant is changed to *i* before a suffix not beginning with *i*. *Examples:* merrily, happier, driest, babyish.

EXERCISE 47. (*Written.*) Write a probable account of an imaginary camping trip, using most of the words of Exercise 46. Revise it with reference to handwriting, spelling, sentence-length, punctuation of compound sentences and predicates, and the use of *and*.

EXERCISE 48. (*Oral.*) **How to use *but* reasonably.** Read aloud the following sentences, examine each carefully, and decide as to which of the two words braced is the better: —

1. The Archbishop of Canterbury not long ago expressed this opinion concerning school vacations. He had watched boys at Rugby, {but / and} had always found that those who had not looked at a schoolbook all the summer made better progress than those who had been obliged by mistaken and ambitious parents to "keep up with their studies" during the long vacation. — *The Youth's Companion.*

2. Dr. John Brown tells of finding a dog whose leg was broken, {but / and} which he first set, and then bound up. The dog was very grateful, {but / and} went away expressively blinking his eye, and wagging his tail. The very next month he came back, bringing another dog with a broken leg.

3. [George Tinworth][1] is an artisan, {but / and} has not cared to check the flow of his invention by troubling himself with what is called culture in any form. He can read the Bible, {but / and} he can model [clay] like some old craftsman of Nuremburg or Florence, {but / and} that is enough for him. He does not see that he can exhaust the great stories and scenes of Scripture history in one short life, {but / and} by taking heed he thinks that he can improve his

[1] The use of brackets indicates that the enclosed words are supplied by the present editor.

own touch in modelling them, and his knowledge of their meaning; {but / and} this seems to him quite enough to have lived for. In our restless age, sick with unwholesome ambition, the modest attitude of this artist seems remarkable enough, {but / and} not easily to be overrated.—EDMUND GOSSE.

4. The truth is, that we see much less than is commonly supposed. Not every impression is attended to that is made on the retina, {but / and} unless we do attend we cannot, properly speaking, be said to see. Walking across to college one day I was startled by seeing on the face of a clock in my way that it was ten minutes to twelve, whereas I generally passed that spot about twenty minutes to twelve. I hurried on, fearing to be late, {but / and} on my arrival found myself in very good time. On my way back, passing the clock again, I looked up to see how much it was fast. It marked ten minutes to eight. It had stopped at that time. When I passed before I had really seen only the minute hand. The whole dial must have been on my retina, {but / and} I had looked at, or attended to, only what I was in doubt about, taking the hour for granted.—WILLIAM MINTO: *Logic.*

Conclusion under Exercise 48: Let *but* introduce a real and immediate contrast.

EXERCISE 49. (*Written.*) Revise past themes in the light of Exercise 48, asking yourself whether you have not sometimes used *but* when *and* was the word needed.

EXERCISE 50. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: pairs, essence, freak, mince, color, vegetate, gist, cackle, jar, fine. Revise your theme with reference to handwriting, spelling, sentence-length, punctuation of compound sentences and predicates, and the use of *and*.

WALKING ALONE

Now, to be properly enjoyed, a walking tour should be gone upon alone. If you go in a company or even in pairs, it is no longer a walking tour in anything but name; it is something else and more in the nature of a picnic. A walking tour should be gone upon alone, because freedom is of the essence; because you should be able to stop and go on, and follow this way or that, as the freak takes you; and because you must have your own pace, and neither trot alongside a champion walker nor mince in time with a girl. And then you must be open to all impressions and let your thoughts take color from what you see. You should be as a pipe for any wind to play upon. "I cannot see the wit," says Hazlitt, "of walking and talking at the same time. When I am in the country I wish to vegetate like the country," — which is the gist of all that can be said upon the matter. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort of dazzle and sluggishness of the brain, and ends in a peace that passes comprehension. — R. L. STEVENSON: *Virginibus Puerisque.*

EXERCISE 51. (*Oral.*) Define and spell the following words: pedestrian, leisure, luggage, indispensable, requisite, temperature, exhaustion, schedule, tyrannize, perplexity, disappoint, omission, random, diversion. Review the rules of spelling in Exercises 31, 36, 41, 46.

EXERCISE 52. (*Written.*) Write a probable account of an imaginary walking tour, making use of most of the words of Exercise 51. Give your theme an appropriate title. Revise it with reference to handwriting, spelling, sentence-length, punctuation of compound sentences, and the use of *and* and *but.*

EXERCISE 53. (*Oral.*) **How to vary the monotonous use of the causal conjunction *as.*** — Note the painful monotony of the conjunction *as* in the following selection: —

Von Moltke, the famous German field marshal, was called "the silent," as he rarely took part in a conversation. He might also have been called "the modest," as he shunned all public display. His cld regiment erected new barracks at Frankfort-on-the-Oder, and as Von Moltke was much their most distinguished officer, they wished him to be present at the opening of the new building. He agreed to come, but begged that he might not in any way be distinguished above the other officers. The regiment agreed, but as Von Moltke was to come by train, they thought there could be no harm in sending a splendid carriage for him. When the great

general arrived he was invited to the rich vehicle, but as he just then saw a modest cab passing, Von Moltke beckoned to its driver, and quietly rode away in it.

In the following blanks insert *as*, *for*, *because*, *since*, *in view of the fact that*, or *for the reason that*, according to your best judgment : —

1. They [earthworms] are cannibals, —— the two halves of a dead worm were dragged into the burrows, and gnawed. — DARWIN : *Vegetable Mould and Earthworms.*

2. Worms are destitute of eyes, and at first I thought they were quite insensible to light; —— those kept in confinement were repeatedly observed by the aid of a candle, and others out of doors by the aid of a lantern, yet they were rarely alarmed, although extremely timid animals. — *Ibid.*[1]

3. They appeared distressed by the light; but I doubt whether this was really the case, —— on two occasions, after withdrawing slowly, they remained for a long time with their anterior extremities protruding a little from the mouths of their burrows, in which position they were ready for instant and complete withdrawal. — *Ibid.*

4. Sometimes, however, they behaved very differently, —— as soon as the light fell on them they withdrew into their burrows with almost instantaneous rapidity. — *Ibid.*

5. They were quite indifferent to my breath, as long as I breathed on them very gently. This was tried, —— it appeared possible that they might thus be warned of the approach of an enemy. — *Ibid.*

[1] The abbreviation *Ibid.* stands for the Latin word *ibidem*, "in the same place." How does it apply here ?

6. When a stone of large size and irregular shape is left on the surface of the ground it rests, of course, on the more protuberant parts; but worms soon fill up with their castings all the hollow spaces on the lower side; —— as Hensen remarks, they like the shelter of stones.—*Ibid.*

7. A few years ago a Chinese[1] professor of music was in London, and after he had attentively listened to our very best concerts, and had heard the most delightful music in Europe, his frank opinion was thus expressed: "Your music is carefully performed, and with great execution, and it is interesting to hear. But —— it appears to be a mere jingle of sounds, I fail altogether to find in it any rhythm, any theme, or thread of design."

8. —— that he was to read it in public, Dickens, though extraordinarily busy, rehearsed "Doctor Marigold" to himself considerably over two hundred times in three months.

9. —— he, himself, believed more in the training of experience than in that of books, Father Taylor, the seaman's preacher, said of the famous Dr. Channing: "Channing has splendid talents: what a pity he has not been educated!"

Read the following passage, and note that the second sentence has no introductory conjunction, because the *as* relation is readily inferred without the word itself.

How they [earthworms] reach such isolated islands is at present quite unknown. They are easily killed by salt water, and it does not appear probable that young

[1] Are you positive that you are in the habit of writing this word with a capital?

worms or their egg capsules could be carried in earth adhering to the feet or beaks of land birds. Moreover, Kerguelen Land is not now inhabited by any land bird. — DARWIN: *Vegetable Mould and Earthworms.*

Conclusion under Exercise 53: Instead of *as*, sometimes use *for*, *because*, *since*, etc.; and when the causal relation is obvious, omit the conjunction.

EXERCISE 54. (*Written.*) Revise past themes in the light of Exercise 53.

EXERCISE 55. (*Written.*) After reading the following paragraph, ask the meaning of any unfamiliar words. Then reproduce it, using: speed, easy, placidity, borne, flying, alight, unfrequented, shading, golden. Revise your theme with reference to handwriting, spelling, sentence-length, punctuation of compound sentences, and the use of *and* and *but*.

THE CHIEF CHARM OF RAILWAY TRAVEL

Herein, I think, lies the chief attraction of railway travel. The speed is so easy, and the train disturbs so little the scenes through which it takes us, that our heart becomes full of the placidity and stillness of the country; and while the body is borne forward in the flying chain of carriages, the thoughts alight, as the humor moves them, at unfrequented stations; they make haste up the poplar alley that leads toward the town; they are left behind with the signal man as, shading his eyes with his hand, he watches the long train sweep away into the golden distance. — R. L. STEVENSON: *Virginibus Puerisque.*

EXERCISE 56. (*Oral.*) Define and spell the following words: luggage, transferable, indispensable, essential, requisite, schedule, tranquillity, perplexity, tyrannize, temperature, incessant, unintelligible, reference, referring, succession, collision, coincidence, souvenir.

Rule 5 for Spelling.—Before any suffix, monosyllables and words whose accent remains on the last syllable double a final consonant if it is preceded by a single vowel. *Examples:* hopping, forgetting, referring. *Exception:* transferable.

EXERCISE 57. (*Written.*) Invent a probable account of a railway journey, using a part of the words given in Exercise 56. Give your story an appropriate title. Revise with reference to handwriting, spelling, sentence-length, punctuation of compound sentences and predicates, and the use of *and*, *but*, and *as*.

EXERCISE 58. (*Oral.*) Read aloud your best recent theme and receive criticisms from the class.

EXERCISE 59. (*Oral.*) **To reach a definition of a "complex sentence."**—Thus far our studies in sentence-structure have been confined to the

simple and the compound. We now have to face the complex sentence, which is the most valuable of all kinds. Let us begin with a simple sentence and remind ourselves of how the complex develops from the simple.

Whether we make a statement or ask a question, there is always a subject of our remark. The subject is that about which the statement is made or the question asked. It may be expressed in a word or two, or again it may require a great many words. Let us suppose the subject of one's remark to be "Roosevelt." Stated so simply and briefly, this may be called the simple subject. In our daily conversation we are often able to name in one word the subject of a sentence, because the hearer will know our meaning. At home, a word like "Father" needs no explanation. In writing, unless one is addressing an intimate friend, one often needs many words to explain the simple subject. Take "Roosevelt," for instance. This requires at least the word "Colonel" before it in order to be clear to most Americans. To be plain to a British boy, it might need the explanation, "an officer of the Rough Riders in Cuba." These words, "an officer of the Rough Riders in Cuba," are a *phrase;* a phrase is a series of

words making sense, but no statement. This one is an adjective phrase, modifying "Roosevelt." Since it *relates* to "Roosevelt," we may, if we choose, change it to a *relative clause* beginning with "who"; — a relative clause is an explanatory statement beginning with a relative pronoun like *who* or *that*, or a relative adverb like *where* or *when*.[1] Then our subject as modified becomes, "Colonel Roosevelt, who was an officer of the Rough Riders in Cuba." Note that the relative clause, because it relates to the subject and modifies it like an adjective, is a *dependent* clause.

Thus far we have merely given a complete wording to the subject of the sentence. We have explained the simple subject first by an adjective, then by a phrase, then by a clause, but we have not yet made our principal statement about it. Suppose we say, "Colonel Roosevelt, who was an officer of the Rough Riders in Cuba, advised his men." But this sounds incomplete. The question at once arises, What did he advise? What advice did he give *to* his men? For "men" is merely the indirect object of the verb "advised." We

[1] The relative adverbs *where* and *when* may also be called adverbial conjunctions.

must go on to complete the statement by adding a direct object in the shape of a clause: "that they should not pose as heroes when they got home." The simple predicate of our sentence is "advised." The complete or modified predicate is: "advised his men that they should not pose as heroes when they got home." It is clear that the object clause beginning with the conjunction "that" is dependent on the verb "advised." It is equally clear that the clause "when they got home" is dependent on the verb "should not pose," for it expresses merely the time and the place when and where they "should not pose." We have now found three kinds of dependent clauses: (*a*) a relative clause which modifies a noun like an adjective; (*b*) an object clause; (*c*) a relative clause of time and place, acting as an adverb.

After reading the following sentences aloud point out the dependent clauses, and say whether their force is that of adjective, adverb, subject, or object: —

1. To be respected is better than to be loved.
2. "Books," said Thoreau, "must be read as deliberately as they were written."
3. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

4. Lincoln was so powerful that, taking an axe by the helve with his thumb and first finger, he could extend it at arm's length.

5. Drive a nail home and clinch it so faithfully that you can wake up in the night and think of your work with satisfaction. — THOREAU: *Walden.*

6. That the greatest men never lose freshness of feeling, zest for work, joy in life, is a fact full of meaning, says Mr. Mabie, the essayist.

7. Lincoln never went to school before he was a mature boy, and after he had attended school only six months he was obliged by poverty to leave once for all.

8. Judge Hughes, the author of *Tom Brown*, told Mr. Blaikie, who has written much on athletics, that, when in Parliament, he could work through a whole week together on but four hours of sleep a night, provided he could have all the sleep he wanted the next week.

9. It was said that Daniel Webster walked as if he felt himself a king. It is certainly pleasanter to think of him as a king than to remember the picture of him as drawn by the great Scottish writer, Carlyle. "Webster looked," said Carlyle, "like a steam-engine in breeches."

10. It is said that, unless persistent efforts are made to revive him, the person who is struck by lightning is very likely to die, and that in many cases he is not likely to die unless he is neglected. Colonel, afterward President, Hayes saved the lives of five men who were rendered unconscious by a single bolt. He had them treated as if they were drowning men, and worked over one of them for ninety minutes.

11. If you are a sweet singer, do not make music the staple of your conversation. If you can make a big score at cricket, don't say too much about that last match in which you played. Make no parade of your skill; it will be discovered sooner or later, and you will win all the

more commendation and respect if you leave others to find it out. — W. T. S. Hewett: *Notes for Boys.*

12. An eminent senator recently said in *The Youth's Companion* that the life and character of a country are determined in a large degree by the sports of the boys. He quoted the traditional remark of the Duke of Wellington that the victory of Waterloo was won on the playing fields at Eton College.

13. At the beginning of 1899, it was not a professional athlete who had made the longest running broad jump on record. It was an Irish college professor, Mr. Newbern, "a young man who leads a very systematic life, works harder than any of his students, and neither smokes nor drinks."

14. It is the purpose of the best writers to express themselves very clearly, in order that no reader may possibly *mis*understand them. A young writer who has the determination never to be misunderstood in the slightest degree will improve so rapidly that, as a result, his friends will be happily surprised. But in order that he may succeed he has to learn the force of the Irish patriot Curran's remark, "Eternal vigilance is the price of safety."

15. I remember how, when [1] a child, I used to get irritated when anybody talked to me in a way [2] I could not understand. . . . When I got on such a hunt after an idea, I could not sleep until I had caught it; and when I thought [3]

[1] In this adverbial clause the verb "I was" is omitted. When a clause is perfect but for the omission of the verb, we say there is *ellipsis* of the verb, and call the clause *elliptical.*

[2] Here "which" is omitted, and the clause "I could not understand" may be called an elliptical relative clause.

[3] Here the dependent conjunction "that" is omitted and the clause "I had got it" may be called an elliptical object clause.

I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough. as I thought, for any boy[1] I knew to comprehend.— ABRAHAM LINCOLN.[2]

16. A long-distance runner must have strong feet and shins and thighs, because these parts must bear the muscular strain. But, since muscles are fed by fresh blood, he must have a strong heart to pump blood to the working muscles. Yet a man of good muscles and strong heart may fail, whereas the man who adds big lungs to the advantages above named will surely win, for his lungs will constantly freshen the blood by bringing it new oxygen.

17. When General Grant was abroad and was visiting Scotland, he saw a game of golf. In order to show his guest the manner of the game and at the same time to do credit to himself, the host began the playing. Having set the ball in place and waggled the club solemnly, he gave a heavy blow. Though there was a thud and a flying of turf, the little ball still sat on the "tee." Making ready and trying desperately once more, the golfer succeeded no better. General Grant thereupon gently remarked that there seemed to be a fair amount of exercise in the game, but that he failed to see the use of the ball.

18. "When the geography and English and history and arithmetic make cross-references to one another, you get an interesting set of processes all along the line." These are the words of Professor William James, who has studied the human mind ever since he began to study anything. He means that what a boy learns in one class ought to make his work in another class more interest-

[1] What kind of clause is "I knew"?

[2] With two unimportant changes, these sentences are from Mr. Gulliver's interview with Lincoln. See page 17.

ing. When, in the English class, one is studying the strong and beautiful language of Lincoln's Gettysburg address, one is helped by remembering the history of our civil war. The stern training given Lincoln by the events of those and earlier days was what joined with his own great love of men to make the style of the Gettysburg address supremely noble.

Conclusion under Exercise 59: A complex sentence is one in which statements are used to modify the subject or the predicate, and so become dependent statements.

EXERCISE 60. (*Written.*) **To classify conjunctions that begin dependent statements.** — Having now satisfied your mind as to which statements in the preceding sentences (Exercise 59) are dependent, take your pack of themes and make eight lists of words that begin dependent clauses which you yourself have written. In the first list put the relative pronouns; in the second, adverbs or dependent conjunctions expressing *time;* in the third, adverbs or dependent conjunctions expressing *place;* in the fourth, dependent conjunctions expressing *cause;* in the fifth, dependent conjunctions (like *if*) expressing *condition;* in the sixth, dependent conjunctions expressing *a purpose;* in the seventh, dependent conjunctions expressing *a result;* in the eighth, dependent conjunctions expressing *comparison.*

CHAPTER III

THE DESCRIPTIVE PARAGRAPH, A SERIES OF IMAGES

EXERCISE 61. (*Oral.*) Define and spell the adjectives which follow, descriptive of the features named: *Eyes.* — Laughing, startled, heavy-lidded, vacant, noticeable, protruding, expressive, dreamy, speaking. *Nose.* — Aquiline, Roman, beak-like, shapely, snub, sharp, insignificant. *Hair.* — Grizzled, frowsy, shaggy, glossy, dishevelled, unkempt, tumbled. *Manner.* — Alert, jaunty, affable, sprightly, haughty, fascinating, pretentious, modest, diffident, reserved, ostentatious, demure, animated. *Figure.* — Gaunt, lank, vigorous, robust, grotesque, massive, insignificant, thick-set, portly, sturdy, stalwart, erect, decrepit, fragile. *Expression.* — Rueful, crafty, frank, wistful, stolid, keen, startled.

Review the rules of spelling in Exercises 31, 36, 41, 46, 56.

Exercise 62. (*Written.*) Describe some actual person whom you have seen. Be as faithful to the facts as possible. Draw upon the vocabulary of Exercise 61 in so far as you find it useful. Do not attempt to tell about the character of the person; describe appearance and manner, and allow the reader to make his own inference concerning character; description is concerned primarily with the actual look of things. Give your theme an appropriate title. Revise with reference to handwriting, spelling, sentence-length, punctuation of compound sentences and predicates, and the use of *and*, *but*, and *as*.

Exercise 63. (*Oral.*) **How not to punctuate a modifying clause.** — We learned in Exercise 12 that a sentence is "a related group of words containing a subject and a predicate with their modifiers, and expressing a complete thought." We learned in Exercise 59 that "modifiers" may mean adjectives, adverbs, adjective phrases or adverbial phrases, and adjective statements or adverbial statements. It is clear, therefore, that in the complex sentence there is no "complete thought" until the modifying statements, if there are to be any such, are expressed. Very

often the modifier is a clause at the end of the sentence, thus: "There is no necessity of praising our friend, if he always attends to that matter himself." The first eight words here seem to make a complete thought; but it is not the writer's complete thought, and so is not a sentence as defined above.

In view of these facts, nothing could be plainer than that a modifying clause is only a part of a sentence, and should never be punctuated as a whole sentence. Yet one sometimes thinks that he has ended his sentence and proceeds to place a period, when really he has not finished. "I have been experimenting lately in electricity, with very great pleasure. In order to fit myself for more serious study of the subject."

A much commoner mistake, however, is to forget that the semicolon should seldom be used save before a complete statement. The semicolon joins compounding sentences together in a compound sentence. We may call the semicolon a little period. Read aloud the following passages, and point out the semicolons that, incorrectly, are permitted to introduce modifying clauses. The selections are all from Mr. W. G. Blaikie's interesting and valuable

but carelessly punctuated book, *How to Get Strong*.

American women are *not* good walkers. And horse-car and trolley; cable and elevated roads help to keep them so.

A boy cannot get from his father more stamina than the latter has, however favored the mother may have been; so, if he has no work which builds him up; his father's defects will likely show in him.

Day-laborers, whose tools are spade, pick, and bar, take poor care of their skin; are exposed to dust and dirt; are coarsely shod; and are apt to have bad feet. As they eat and sleep well; they give their bodies no thought; and so often, like their teeth, they decay before their time; and cut down their usefulness and their days.

Let him who thinks that the average American boy of the same age would have fared as well, go down to the public bath-house; and look at a hundred or two of them as they tumble about in the water. He will see more big heads and slim necks; more poor legs and skinny arms; and lanky, half-built bodies than he would have thought the town could produce.

But will not this physical training dull the mind for its work? Did it dull the mind of Miss Fawcett, daughter of the late Professor Fawcett, at one time England's blind Postmaster-General; who won a Senior Wranglership[1] by four hundred points over the best man in Cambridge University? Yet who studied only six

[1] A Senior Wranglership is the highest honor given in a British university. Miss Fawcett won this honor at Cambridge, especially for her brilliant work in mathematics; but, not being a man, she could not receive the honor, and was merely marked "higher than the senior wrangler."

hours a day! but spent from two to three hours every day at tennis, and shinny played at a very lively pace at that!

Cross to Germany; go to the schools where boys and their masters together, in vacation-days, sometimes walk two or three hundred miles, or even farther; . . . and try the tape-measure there. Is there any question what the result would be? When the sweeping work the Germans made of it in their war with France is called to mind; does it not look as if there was ground for the saying that it was the superior physique of the Germans which did the business?

Conclusion under Exercise 63: Beware of punctuating a modifying clause as a sentence.

EXERCISE 64. (*Written.*) Revise past themes in the light of Exercise 63.

EXERCISE 65. (*Written.*) The following paragraph is a character-sketch; that is to say, it both describes the appearance of the person and analyzes his character. After hearing it read, reproduce it as accurately as possible, using the following words: adapted, serviceable, firmly, serious, grave, becoming, acute, well-knit, hardy, skilful, accurately, fitness, estimate, finer, uniformly. Revise as in Exercise 62.

CHARACTERISTICS OF THOREAU

Mr. Thoreau was equipped with a most adapted and serviceable body. He was of short stature, firmly built, of light complexion, with strong, serious blue eyes, and a grave aspect, — his face covered in the late years with

a becoming beard. His senses were acute, his frame well-knit and hardy, his hands strong and skilful in the use of tools. And there was a wonderful fitness of body and mind. He could pace sixteen rods more accurately than another man could measure them with rod and chain. He could find his path in the woods at night, he said, better by his feet than his eyes. He could estimate the measure of a tree very well by his eye; he could estimate the weight of a calf or a pig, like a dealer. From a box containing a bushel or more of loose pencils, he could take up with his hands fast enough just a dozen pencils at every grasp. He was a good swimmer, runner, skater, boatman, and would probably outwalk most countrymen in a day's journey. And the relation of body to mind was still finer than we have indicated. He said he wanted every stride his legs made. The length of his walk uniformly made the length of his writing. If shut up in the house, he did not write at all. — RALPH WALDO EMERSON.

EXERCISE 66. (*Oral.*) Define and spell the following words: unscrupulous, merciless, changeable, deceitful, hypocritical, vicious, unmanageable, mischievous, boisterous, inefficient, indecision, discourteous, lack of courtesy, churlish, deign, irritable, repulsive, repellent, courts publicity, trivial, frivolous, pretentious, languid, poor judgment, suspicious, deplorable, intolerable, inhospitable, contemptible.

Rule 6 for Spelling. — A word whose accent recedes from the last syllable when a suffix is

added does not double a final consonant. *Examples:* — prefer, preference; refer, reference.

EXERCISE 67. (*Written.*) Write a character-sketch of some actual unpleasant person, keeping strictly to the truth. Use any of the words in Exercise 66 that seem useful. Do as you please about describing the person's appearance.

EXERCISE 68. (*Oral.*) **How to avoid interrupting the stream of thought.** — The comma is the most used of all the marks of punctuation, and the most useful. Yet it is less often employed than twenty years ago, the tendency of our times being to insert as few marks as possible. Careless writers, however, do not appreciate the fact that the comma interrupts the stream of thought, and that interruption is often quite needless. There are people who write in little gasps, so to speak. Every time they pause for a thought they let the pen rest on the page, where it leaves an interrupting comma. Thus: —

Charles Darwin, perhaps the greatest master, of natural laws, in our century, was a man, of wonderful patience. He determined to study, the action of earthworms, on the ground, and he studied it, for more than forty years.

In 1842 he spread broken chalk, over a field, to see, what the worms, would do with it. He waited, till 1871, that is, twenty-nine years before, he dug a trench to find out, the results.

Or thus: —

It is a very simple and practical exposition of the principles of English Grammar, with nothing in it, either superfluous or pedantic.

Or thus: —

One must not judge of Burns's genius, by the broken fragments of his poetry.

Is any comma needed in either of the following passages? Is the stream of thought perfectly clear?

It would be a poor compliment to a dead poet to fancy him leaning out of the sky and snuffing up the impure breath of earthly praise. — HAWTHORNE: *Our Old Home.*

Mr. Gladstone remarked twenty-five years ago that during the present century more wealth had been produced than in the eighteen hundred preceding years of the Christian era. Another authority adds that we are uncomfortable because we have grown in wealth faster than in wisdom.

To appreciate the full value of the comma we must look upon it as a sort of danger signal, which tells the reader to check his train of thought a second for fear of a misunderstanding. If the first words are "No price," the mind

goes from "no" to "price" without interruption or thought of danger, and will go straight on when other words are added, thus, "No price too high." But suppose a comma is placed after "No." The comma is a danger signal which shows this word to be a complete answer, and not a mere adjective. "No, price too high" means exactly the opposite of "No price too high." It is said that a San Francisco agent telegraphed a Sacramento merchant: "I am offered ten thousand bushels wheat on your account at one dollar. Shall I buy, or is it too high?" The merchant wrote his answering telegram thus: "No, price too high." It was a careless way to answer; he ought at least to have used "the" before "price." The operator who received the message at Sacramento understood it, "No price too high," and the mistake cost the merchant a thousand dollars, for telegraph companies do not agree to transmit punctuation.

What misunderstandings arise in the following sentences by the omission of commas?

1. "It will give me great pleasure to see you on Monday afternoon at half past four to listen to a lecture by Miss Julia Thayer, the poet on 'Originality.'"

2. A man says Dr. Holmes is like a pear in the matter of getting ripe. Some men are ripe at twenty, and must

be made the most of, for their day is soon over. Some come into their perfect condition late, and they last better than the summer kind.

3. Besides, you may miss seeing the beautiful pictures drawn for "Little Lord Fauntleroy" by Mr. Birch and the page on which Mrs. Burnett's own pen wrote about the old lawyer's coming to tell Cedric that he was an earl and ever so many fascinating things.

4. A British journal recently spoke, in referring to a marriage, of the bride as "the daughter of Sir Hector O'Dowd, commanding the Boolah Ghah district and Lady O'Dowd."

5. The two nations were never so closely allied by mutual sympathy and appreciation as now. The American people realized this during the late war, and you can imagine that all those who were at Manila and met Sir Edward Chichester, commander of the British first-class cruiser *Immortalite*, and his gallant comrades hold that feeling very deeply. — ADMIRAL DEWEY, in response to British cheers at Colombo.

Conclusion under Exercise 68: Rarely insert a comma save as a warning to prevent confusion or misunderstanding.

EXERCISE 69. (*Written.*) Revise past themes in the light of Exercise 68, erasing with the knife all unnecessary commas, and inserting whatever commas are necessary to prevent misunderstanding.

EXERCISE 70. (*Written.*) After hearing the following character-sketch read, reproduce it,

using the following: individual, ringing, incisiveness, carrying, compass, quality, charm, noticeably, transparently, predecessor, apparent, deliberate, independence. Revise as in 62.

THE VOICE AND MANNER OF TWO POPES

The Pope's voice is as distinctly individual as his manner of speaking. It is not deep nor very full, but, considering his great age, it is wonderfully clear and ringing, and it has a certain incisiveness of sound which gives it great carrying power. Pius the Ninth had as beautiful a voice, both in compass and richness of quality, as any baritone singer in the Sixtine choir. No one who ever heard him intone the "Te Deum" in Saint Peter's, in the old days, can forget the grand tones. He was gifted in many ways — with great physical beauty, with a rare charm of manner, and with a most witty humor; and in character he was one of the most gentle and kind-hearted men of his day. . . . Leo the Thirteenth need speak but half a dozen words, with one glance of his flashing eyes and one gesture of his noticeably long arm and transparently thin hand, and the moral distance between his predecessor and himself is at once apparent. There is strength still in every movement, there is deliberate decision in every tone, there is lofty independence in every look. — FRANCIS MARION CRAWFORD: *Ave Roma.*

EXERCISE 71. (*Oral.*) Define and spell the following words: despair, describe, privilege, conscientious, convictions, tenacity, sincere, sincerity, persistency, perseverance, energetic, efficient, forcible, decisive, decision, courteous,

courtesy, diverting, contagious good nature, infectious merriment, effervescent spirits, attraction, fascination, retiring, abhors publicity, staid, serene, shrewd, judgment, admirable, hospitable.

Rule 7 for Spelling. — (*a*) Numbers like the following take the hyphen: seventy-three, seventy-third.

(*b*) The hyphen is needed in a compound adjective, if there is any doubt as to the meaning when the hyphen is omitted. "Red-hot iron" may be a different idea from "red hot iron."

(*c*) Many a word once compounded is now written solid, that is, as a single word: railroad, steamboat, anybody, anything, raindrop, forever, schoolboy, schoolhouse, schoolmate, schoolfellow (*but* school days, school teacher, school district); myself, yourself (*but* one's self); childlike, lifelike.[1]

EXERCISE 72. (*Written.*) Write a character-sketch of an ideal boy or girl, using such of the words in Exercise 71 as seem to you fitting. Revise as in Exercise 62.

[1] Mr. Teall's *Punctuation* and his *Compound Words* should be accessible to the student for reference.

EXERCISE 73. (*Oral.*) **How to punctuate appositive and slightly parenthetical expressions.** — Read the following passages: —

1. Professor James, an expert in mental science, says, "Every small stroke of virtue or vice leaves its ever-so-little scar. Nothing we ever do is, in strict literalness, wiped out."

2. David Maydole, the hammer-maker of central New York, was an artist. "Yes," he said, "I have made hammers here for twenty-eight years." "Well, then, you ought to be able to make a pretty good hammer by this time." "No, sir," was the answer, "I never made a pretty good hammer. I make the best hammer made in the United States." — O. S. MARDEN: *The Secret of Achievement.*

In the preceding sentences what phrases are inserted side by side with the subject to explain the subject? Phrases placed in this way are said to be appositives; the words *in apposition* mean "side by side." Appositive words and phrases are usually preceded and followed by the comma. In the cases given above there would be no misunderstanding if the commas were omitted, but they save the mind from any possible confusion. The appositive has no part in the statement to be made; it is thrown in; it is almost like a parenthesis, some explanation that we read in a lower voice before we go on.

As for real parentheses, enclosed in marks of parenthesis (like this), they are used less and less, because when long they are confusing. There was a time when even slightly parenthetical expressions like "as they say," and "said the old man," were enclosed in curves. Nowadays such expressions are set off by commas, as below.

1. Outside success is Birmingham jewelry, of which an old copper coal-scuttle and a sovereign can make, as they say, a thousand pounds' worth.

2. Practically all the clothing sold in Chicago, said Mrs. Kelly, is made in sweat-shops there.

3. Mr. Fisher, in his biographical sketch, "The True Benjamin Franklin," tells the following story.

On the eastern shore of Maryland a young man called one evening on an old farmer to ask him how it was that he had become rich. "It is a long story," said the old man, "and while I am telling it we might as well save the candle," and he blew it out.

"You need not tell the story," said the youth. "I see."

Read aloud the following passages and say where commas should be inserted: —

1. The hush of night draws near. There is only one touch more to close the chapter; one sound to lull the sleepy birds and fill the woodland spaces with drowsy melody. And presently as the first note of a whippoorwill comes from the more remote thickets there follows a medley of jangled brass a clangorous and broken chorus

of bells. And in the shadows followed by a shadow the cows come through the reaches of odorous dust and by the bars as you pass they surge with a great cling-clanging into the barnyard ahead and the night folds down a leaf while darkness settles on the country road. — ERNEST McGAFFEY.

2. An anonymous writer generally supposed to be the Rev. Henry Ward Beecher after describing how when a boy he stole a cannon-ball from the navy-yard at Charlestown and with much trepidation carried it away in that universal pocket of youth his hat moralizes thus: "When I reached home I had nothing to do with my shot. I did not dare show it in the house, or tell where I got it; and after one or two solitary rolls I gave it away on the same day. But after all that six-pounder rolled a good deal of sense into my skull. I think it was the very last thing that ever I stole excepting a little matter of heart now and then and it gave me a notion of the folly of coveting more than you can enjoy which has made my whole life happier. It was rather a severe mode of catechism but ethics rubbed in with a six-pounder shot are better than none at all. But I see men doing the same thing getting into underground and dirty vaults and gathering up wealth which will when got roll around their heads like a ball and be not a whit softer because it is gold instead of iron though there is not a man on 'Change who will believe that. . . . I have seen young men enrich themselves by pleasure in the same wise way sparing no pains and scrupling at no sacrifice of principle for the sake of at last carrying a burden which no man can bear. All the world is busy in striving for things that give little pleasure and bring much care. I am accustomed in all my walks among men noticing their ways and their folly to think "There is a man stealing a cannon-ball."

Conclusion under Exercise 73: Set off appositive and slightly parenthetical expressions by the comma before and after.

Exercise 74. (*Written.*) Revise past themes in the light of Exercise 73.

Exercise 75. In the landscape there are many kinds of beauty, but perhaps all may roughly be classed under two general types, — the picturesque, in which angles abound, and the graceful, in which curved lines abound. After hearing the following description of a picturesque landscape read, ask the meaning of any unfamiliar words. Then reproduce it, using the following: ascend, blue, cathedral, innumerable, beat, requiem, châlet, Fron-Alp, myriad, shadowy. Revise as in Exercise 62.

THE BAY OF URI

Steepest there on its western side, the walls of its rocks ascend to heaven. Far in the blue of evening, like a great cathedral pavement, lies the lake in its darkness; and you may hear the whisper of innumerable falling waters return from the hollows of the cliff, like the voices of a multitude praying under their breath. From time to time the beat of a wave, slow lifted where the rocks lean over the black depth, dies heavily as the last note of a requiem. Opposite, green with grass, and set with châlet villages, the Fron-Alp rises, . . . and above, against the clouds of twilight, ghostly in the gray preci-

pice, stand, myriad by myriad, the shadowy armies of pine. — John Ruskin: *Modern Painters* (adapted).

Exercise 76. (*Oral.*) Define and spell the following words: picturesque, rugged, mountainous, tremendous, buttress, precipice, gorge, canyon, abyss, ravine, chasm, boulder, upheaval, cataract, preference, descend, visible.

Rule 8 for Spelling. — The following words end in *ible*, whereas a very much larger number end in *able:* accessible, admissible, audible, combustible, comprehensible, contemptible, credible, defensible, discernible, divisible, fallible, flexible, forcible, horrible, illegible, impossible, incorrigible, indelible, indivisible, invincible, invisible, irresistible, permissible, possible, responsible, sensible, visible.

Exercise 77. (*Written.*) Use a part of the words of Exercise 76 in describing a picturesque landscape. Let it be an actual landscape if you remember such an one, otherwise an imaginary scene.

Exercise 78. (*Oral.*) **How to punctuate words in a series.** — Read aloud the following paragraph: —

I remember particularly an evening effect in the cloister of San Annunziata, when the belfry-tower showed with its pendulous bells like a great, graceful flower against the dome of the church behind it. The quiet in the place was almost sensible. The pale light, suffused with rose, had a delicate clearness; there was a little agreeable thrill of cold in the air: there could not have been a more refined moment's pleasure offered to a sympathetic tourist loitering slowly home to his hotel. — WILLIAM DEAN HOWELLS: *Venetian Days*.

Note the words, "great, graceful flower," and the comma between the two adjectives. It is there because "great" and "graceful" are in a series; that is to say, each word is understood by itself; the flower is "great" and the flower is "graceful." But look a little lower, to the words "little agreeable thrill." Here the adjectives are not felt as individuals in a series. Mr. Howells wishes us to feel that there was an agreeable thrill of cold, and, incidentally, that the agreeable thrill was but a little one. Examine the following nonsensical statements and say where commas are needed:—

A bad little boy stole a large red apple a nice thick pie and a fine fat hen from a poor old man. The man gave chase with a big black stick an old rusty cutlass a heavy old-fashioned flint-lock rifle.

It was formerly the custom to omit the comma in a series of words whenever *and* was

used; the custom is indeed kept up by a few writers, but in general it is going out. The old practice may be illustrated thus: "Lee, Jackson and Stuart were Confederate officers; Grant, Sherman and Sheridan were Federal officers." This looks as if "Jackson and Stuart" were a sort of military firm, just as "Besant and Rice" was once a novel-writing firm. The better punctuation is: "Lee, Jackson, and Stuart were Confederate officers; Grant, Sherman, and Sheridan were Federal officers."

Read aloud the following paragraph, and say where commas are necessary: —

> The education of a young man or young woman is in a few words embraced in the power of habit. Every young person needs to learn the power of attention the value of industry promptitude in beginning work method accuracy and despatch in carrying it out courage before difficulties self-denial self-control and temperance. These are the primary qualities and the fundamental rules for success in life. — CHARLES PRATT.

Conclusion under Exercise 78: Separate words in a series by the comma, even when *and* connects the last two.

EXERCISE 79. (*Written.*) Revise past themes in the light of Exercise 78.

EXERCISE 80. (*Written.*) After hearing the following paragraph, which describes a graceful

landscape, ask the meaning of any unfamiliar words. Then reproduce it, using: slope, roots, free, winding, arching, veiled, sweeping, undulation, inlets. Revise as in 62.

GRASS UPON THE MOUNTAINS

Go out in the spring time among the meadows that slope from the shores of the Swiss lakes to the roots of their lower mountains. There, mingled with the taller gentians, and the white narcissus, the grass grows deep and free; and as you follow the winding mountain paths, beneath arching boughs, all veiled with blossom — paths that forever droop and rise over the green banks and mounds sweeping down in scented undulation to the blue water, . . . — look up towards the higher hills, where the waves of everlasting green roll silently into their long inlets among the shadows of the pines; and we may perhaps at last know the meaning of those quiet words of the 147th Psalm, "He maketh grass to grow upon the mountains." — JOHN RUSKIN: *Modern Painters.*

EXERCISE 81. (*Oral.*) Define and spell the following words: innumerable, invisible, crescent, changeable, fiery, splendor, indescribable, audible, exquisite, tranquillity, serenity, disappoint, graceful, rolling country, sloping, curving, recede, symmetry, correspond, fertile, fertility, scythe, preference. Review the rules of spelling under Exercises 31, 36, 41, 46, 56, 66, 71, 76.

EXERCISE 82. (*Written.*) Write a description of an actual night scene, or of a graceful landscape, using a part of the words found in Exercise 81. Revise with reference to handwriting, spelling, punctuation, and the use of conjunctions.

EXERCISE 83. (*Oral.*) **How to punctuate relative clauses.** — Read aloud the following sentences: —

1. He who praises himself releases every other person from the obligation to praise him.
2. The Americans who live in North America are mostly of the Anglo-Saxon race; those who live in South America are mostly of some Latin[1] race.
3. A man is rich in proportion to the number of things which he can afford to let alone. — THOREAU: *Walden.*
4. The second essential of dress is neatness. A self-respecting man will not wear cracked gloves, or a coat that lacks a button or is frayed at the edges or out at elbows. — W. T. S. HEWETT: *Notes for Boys.*

Point out the relative clauses in the preceding sentences. Now examine each carefully and say whether it is necessary in order to identify the person or thing spoken of. If really necessary, it is correctly punctuated here; that is, it is *not* preceded by any comma. Suppose we said, "He, who praises himself," etc.; how

[1] Do you habitually spell this word correctly?

foolish the pause after *He* would sound. The thought is "He who," and it must not be broken into by any mark of punctuation.

Read aloud the following sentences: —

1. The Americans, who up to this time had reserved their fire, now opened on the British.
2. The Scotch, who eat oatmeal freely, are tall, muscular, and bony.
3. The Englishman, who is supposed to be very fond of roast beef, is rosier than the Chinaman, whose usual food is rice and fish.

Point out the relative clauses in the preceding sentences. Are they necessary in order to identify the persons spoken of? If *not* necessary, they are correctly punctuated here; for the comma precedes and follows each one, just as if it were parenthetical.

Read aloud the following anecdote, and say where commas are needed: —

A GERMAN DUEL

The following story is told of two noted Germans,[1] Bismarck and Virchow. The latter had severely criticised the former in his capacity of Chancellor, and was challenged to fight a duel. The man of science was found by Bismarck's seconds in his laboratory, hard at work at those experiments which had for their object the discovery of a means of destroying trichinæ which were making great ravages in Germany. "Ah," said the

[1] Do you habitually spell *German* and *French* right?

doctor, "a challenge from Prince Bismarck, eh! Well, well! as I am the challenged party, I suppose I have the choice of weapons. Here they are!" He held up two large sausages which seemed to be exactly alike. "One of these sausages," he said, "is filled with trichinæ; it is deadly. The other is perfectly wholesome. Externally they can't be told apart. Let his Excellency do me the honor to choose whichever of these he wishes, and eat it, and I will eat the other!" No duel was fought, and no one accused Virchow of cowardice. — A. H. Miles: *A Thousand and One Anecdotes.*

Conclusion under Exercise 83: Place a comma before a relative clause if the clause is not needed to identify the person or thing spoken of.

Exercise 84. (*Written.*) Revise past themes in the light of Exercise 83.

Exercise 85. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: Muro, Basilicata, lonely, uninhabited, repair, embrasure, deep, vaulted, comparatively, flimsy, remainder, fortress, ill-shaped, corridors, dusky, flagstones [no hyphen].

A MEDIÆVAL CASTLE

I once visited the ancient castle of Muro, in the Basilicata, one of the southern provinces in Italy. . . . It is as wild and lonely a place as you will meet with in Europe, and yet the great castle has never been a ruin, nor at any time uninhabited, since it was built in the eleventh cen-

tury, over eight hundred years ago. Nor has the lower part of it ever needed repair. The walls are in places twenty-five feet thick, of solid stone and mortar, so that the embrasure by which each narrow window is reached is like a tunnel cut through rock, while the deep prisons below are hewn out of the rock itself. Up to what we should call the third story, every room is vaulted. Above that the floors are laid on beams, and the walls are not more than eight feet thick — comparatively flimsy for such a place! Nine-tenths of it was built for strength — the small remainder for comfort; there is not a single large hall in all the great fortress, and the courtyard within the main gate is a gloomy, ill-shaped little paved space, barely big enough to give fifty men standing room. Nothing can give any idea of the crookedness of it all, of the small dark corridors, the narrow winding steps, the dusky inclined ascents, paved with broad flagstones that echo the lightest tread, and that must have rung and roared like sea caves to the tramp of armed men. — FRANCIS MARION CRAWFORD: *Ave Roma.*

EXERCISE 86. (*Oral.*) Define and spell the following words: architecture, academy, approach, access, massive, masonry, buttress, pillar, corridor, capital, architrave, cornice, façade, correspond, splendor, showy, dingy, pretentious, quiet, noticeable, exquisite.

Rule 9 for Spelling. — The possessive singular of a monosyllable ending in *s* is regularly made by adding *'s*, pronounced as an extra syllable, and in America the same rule is coming

to be applied to words of more than one syllable, thus: Jones's, Burns's, Higgins's. For the polysyllable ending in the sound of *s*, merely the apostrophe is sometimes required, as in the plural. Thus: "Moses' seat"; "conscience' sake."

EXERCISE 87. (*Written.*) Use a part of the vocabulary of Exercise 86 in describing faithfully some actual building that you have seen. Revise the handwriting, spelling, punctuation, and use of conjunctions.

EXERCISE 88. (*Oral.*) Read aloud your best recent theme and receive criticisms from the class.

EXERCISE 89. (*Oral.*) **How to punctuate the beginning of a quotation.**—It is a mistake to think that every little word or phrase quoted must be preceded by a punctuation mark; titles, for example, are rarely so preceded. It would unnecessarily interrupt the stream of thought to place a comma before "The Revenge" in the following quotation from old Thomas Fuller.

In the days of Queen Elizabeth there was a royal ship called "The Revenge," which, having maintained a long

fight against a fleet of Spaniards (wherein eight hundred great shot were discharged against her), was at last fain to yield; but no sooner were her men gone out of her, and two hundred fresh Spaniards come into her, than she suddenly sank them and herself; and so "The Revenge" was revenged.

It is clear, however, that punctuation is needed before quotations of any considerable length; the quotation marks, standing as they do above the line, are hardly enough to show the change of speaker. When the quotation is informal, the comma is employed as in the following: —

The son of a man very eminent in one of the learned professions in England was once standing in a felon's dock, awaiting a sentence of transportation. The judge said to him, "Do you remember your father?" "Perfectly," said the youth; "whenever I entered his presence he said, 'Run away, my lad, and don't trouble me.'"

When the quotation is formal, the colon is used, as in the following: —

Socrates once said, "Could I climb to the highest place in Athens, I would lift my voice and proclaim: 'Fellow-citizens, why do ye turn and scrape every stone to gather wealth, and take so little care of your children, to whom one day you must relinquish it all?'"

Read aloud the following anecdote, and say what punctuation is needed at the places indicated by the caret: —

THE ADVICE OF BENJAMIN WEST

As a test for his fitness for a place as student in the Royal Academy, Morse made a drawing from a small cast of the Farnese Hercules. He took this to West, who examined the drawing carefully and handed it back, saying‸ "Very well, sir, very well; go on and finish it." "It is finished," said the expectant student. "Oh, no," said the president. "Look here, and here, and here," pointing out many unfinished places which had escaped the eye of the young artist. Morse quickly observed the defects, spent a week in further perfecting his drawing, and then took it to West, confident that it was above criticism. The venerable president of the Academy bestowed more praise than before and, with a pleasant smile, handed it back to Morse, saying‸ "Very well, indeed, sir. Go on and finish it." "Is it not finished?" inquired the almost discouraged student. "See," said West, "you have not marked that muscle, nor the articulation of the finger-joints." Three days more were spent upon the drawing, when it was taken back to the implacable critic. "Very clever, indeed," said West; "very clever. Now go on and finish it." "I cannot finish it," Morse replied, when the old man, patting him on the shoulder, said‸ "Well, I have tried you long enough. Now, sir, you have learned more by this drawing than you would have accomplished in double the time by a dozen half-finished beginnings. It is not many drawings, but the character of one, which makes a thorough draughtsman. Finish one picture, sir, and you are a painter." — P. G. HUBERT, JR.: *Inventors.*

Conclusion under Exercise 89: Before an informal quotation place a comma; before a formal quotation, a colon.

Revise past themes in the light of the conclusion just given.

Exercise 90. (*Oral and Written.*) **How to punctuate the beginning of an enumeration that explains a preceding summary.** — If one writes, "The great New England poets were Emerson, Longfellow, Holmes, Lowell, and Whittier," here is an enumeration, yet there is no need of any punctuation before "Emerson," the first word in the list of names. But if one writes, "The great New England poets were five, — Emerson, Longfellow, Holmes, Lowell, and Whittier," the enumeration explains a preceding general statement, and the need of punctuation is at once felt. When the enumeration is informal, as above, the comma with the dash is generally used. Sometimes, however, the enumeration is so formal that a colon is set before it, thus: "The great New England poets were five, as follows: Emerson, Longfellow, Holmes, Lowell, and Whittier." The expressions "as follows" and "the following" are almost the only ones that require a colon for the purpose of introducing an enumeration. In modern English the colon is always a mark of expecta-

tion; it always indicates that something is to follow.

Conclusion under Exercise 90: Before an informal enumeration that explains a preceding summary, place a comma and a dash; before a formal enumeration, a colon.

Revise past themes in the light of this conclusion.

CHAPTER IV

THE LOGICAL[1] PARAGRAPH, A CHAIN OF REASONING

EXERCISE 91. (*Oral.*) **To understand what is meant by a chain of reasoning from a topic to a logical conclusion.** — The human mind has accomplished some very wonderful things, but it has not done so without much confused thinking. Men saw the lightning for thousands of years before they groped their way to the conclusion that lightning is the same force which is shown by a cat's back when rubbed on a frosty morning. Men are still groping their way toward the full meaning of this conclusion. What we call thinking is a sort of searching in the dark for a thread that will lead the thinker into the light. When we ask a friend for his opinion on a question new to him, he tries to arrive at a conclusion. Step by step he reasons his way; when he gets to

[1] The large word *logical* should not alarm any student. Its meaning, as we shall soon see, is very simple.

the end of the chain of thought, he has "made up his mind," has reached his conclusion. This he now speaks out, communicating it to us. If we have already arrived at the same final judgment, we say so, and very likely the conversation on that question ends. If, however, his conclusion is new and interesting to us, but not quite clear, we ask him how he reached it. The next process is for him to begin at the point where we are in the dark, and to conduct us into whatever light he has. When this conducting process is by spoken words, it is like walking step by step with us and showing us the way. When the process is by writing, and we, the readers, have to depend entirely on the words we see, it is like a chain by which we feel our way, link after link. The situation is similar to that of the Greek hero Theseus in the Cretan labyrinth. The labyrinth was a strange underground building, full of turnings, where a stranger might wander till he died. Theseus was determined to slay the man-eating monster that inhabited it, but how he himself should get out again he did not know. The princess Ariadne was acquainted with all the secret windings of the place, and did not dread the habitant. For

love of Theseus she carried a thread from the dark centre to the clear light of day. Theseus entered, slew the beast, and made his way out by letting the thread slip through his fingers as he advanced.

Every written piece of reasoning is a chain by which one person is guided to another's final conclusion about a given topic. There can be no piece of reasoning without a topic, a final conclusion, and a chain of sentences connecting the two. The final conclusion may be very simple and very easily reached, or it may be very difficult. If one writes, "I had a pleasant time yesterday," here is a topic and here a conclusion about it. The topic is the "time" that the writer had, and the final conclusion is that "it was pleasant." To make his conclusion clear, he will have to give the chain of thought which explains how and why the time was pleasant. Suppose, however, one writes, "After thinking as long as possible on the question of woman suffrage, I have come to the conclusion that women should not vote." In this case the chain of reasoning that must be expressed before the final conclusion is clear will make a very long composition indeed.

Read the following anecdotes aloud, and in each case state the topic and the final conclusion: —

1. AN ANECDOTE OF MR. KIPLING

When Mr. Rudyard Kipling was a lad he went on a sea-voyage with his father, Mr. Lockwood Kipling. The *Academy* prints an anecdote of that time characteristic of the young writer's early grip on things. Soon after the vessel got under way Mr. Kipling went below, leaving the boy on deck. Presently there was a great commotion overhead, and one of the ship's officers rushed down and banged at Mr. Kipling's door. "Mr. Kipling," he cried, "your boy has crawled out on the yard-arm, and if he lets go he'll drown!" "Yes," said Mr. Kipling, glad to know that nothing serious was the matter, "but he won't let go." — *The Youth's Companion.*

2. A STORY OF GRANT

"I have such a rich story that I want to tell you," said an officer, who one evening came into the Union camp in a rollicking mood. "There are no ladies present, are there?" General Grant, lifting his eyes from the paper which he was reading, and looking the officer square in the eye, said slowly, but deliberately, "No, but there are gentlemen present." — O. S. MARDEN: *The Secret of Achievement.*

3. GRANT'S BUTTER-BORROWING

General Grant relates that his mother sent him to a neighbor's to borrow some butter. There he heard read a letter as to a possible vacancy at West Point. He applied, and the way opened for him to obtain the

military education which made him so useful in the crisis of his country. He declared that it was because his mother happened to be out of butter that he became general and President. — O. S. MARDEN: *The Secret of Achievement.*

We are now ready to ask ourselves the meaning of *logical*, and we shall find the answer very easy. The more thoughtful a writer is, the more likely he is to think right and draw a correct conclusion; if he does this, his composition is *logical.* A logical composition is one in which the conclusions are warranted by the reasons given; an illogical composition is one in which the conclusions are not so warranted. If a writer announces as his topic "Is the Earth Flat or Round?" and if he proceeds to infer that it is flat because it has always looked flat to him, his paragraph will be illogical. Our task in this chapter is to find a few principles which will aid us in drawing right conclusions, and in so arranging our words as to help our readers to these.

EXERCISE 92. (*Oral.*) **To express every thought which helps in following the chain to the end.** — In conversation the speaker conveys his thought partly by words and partly by looks or gestures. A nod is an answer in itself; so

is a shrug of the shoulders. Hence the words of conversation would seem disconnected if printed without "stage directions" as to the smiles, frowns, nods, and shrugs that helped them out; links in the thought would seem to be omitted. In a similar way, the writing of a person not trained to write is pretty sure to lack some of the links leading to the conclusion.

The younger the writer, the more likely he is to make such omissions. A little child seems to think that other people are "mind-readers"; that they will understand him, no matter what he says. For example, he runs to his busy father and cheerfully remarks, "She has come down now!" Here is evidently the conclusion of a train of thought, but only the conclusion. The child expects his father to supply the entire composition, so to speak. It is only after various questions have been asked that the child deigns to furnish the unexpressed parts of the chain. Finally the following composition is pieced together: "Duke the dog has been chasing the cat. I mean the cat Spatter, not Sputter. Spatter ran up a tree — the little elm in front of the house. Duke staid there until he grew tired, and left the cat to herself. She

has come down now." This example may seem extreme, but listen to the answers made by boys in the class-room. They quite forget that the purpose of a recitation is to show what the student knows, or, better, *sees*, or, still better, *reasons*. They answer something or other, and if the teacher is over-kind they are let off with the remark, "I see that you have the idea." It is an important thing to "have the idea," no matter how misty and vague it may be; it is equally important, however, to be able to state it fully and definitely, showing step by step the reasons why it is true.

It is often very easy to supply a needed link of thought. Examine a composition of two sentences, the first containing the topic, the second the conclusion. "Our party went after flowers. We came home drenched to the skin." One does not need to be a philosopher in order to guess, "It rained." Examine the following composition of two sentences: "All men are mortal. Socrates is mortal." Evidently the missing link here is the statement, "Socrates is a man." The link is so obvious indeed that there is no necessity for expressing it.

When, however, the conclusion is reached after a long process of thinking, it is natural to leave out of the written version some of the facts or reasons by which the thinker made his way. Read the following selections aloud and supply sentences that will complete the chain of thought:[1] —

I used to have great sport in catching suckers. We would take a piece of annealed copper wire, and tie one end of it to a pole, stiff and strong, and eight or ten feet in length. On the other end of the wire, which was long enough to go to the bed of the stream without putting the pole in the water, we would arrange a slip noose several inches across, and then slowly and quietly let the noose down in front of the suckers as they were feeding on the bottom of the stream. The fish did not seem to see the wire at all. * * * You never saw such an astonished fish as that sucker was then. It was like a flash of lightning out of a clear sky to him. But the fun of it for the boy was that the more the fish wriggled, and tried to get away, the tighter the wire held him. In that manner I have caught many suckers that would weigh from three to four pounds each. — Louis Albert Banks: *An Oregon Boyhood.*

The Indians flocked about the store of a new trader, and examined his goods, but offered to buy nothing. Finally the chief visited him. "How do you do, John? Show me goods. Aha! I take a blanket for me, and calico for squaw, — three otter skins for blanket and one for calico. Ugh! pay you by'm-by to-morrow." He

[1] Note that "stars" or asterisks indicate an omission.

received his goods, and left. On the next day he returned with a large part of his band, his blanket full of skins. "Now, John, I pay you." He drew from his blanket four otter skins, one after the other, laying them on the counter. After a moment's hesitation, he drew out a fifth, a rich and rare one, and laid it on the counter. "That's right, John." Pushing it back, the trader replied. "You owe me but four. I want only my just dues." They passed it back and forth between them several times, till at length the chief appeared satisfied. He put the skin back in his blanket, scrutinized the trader and then, stepping to the door, * * * Then, turning to the trader, he said, "Suppose you took last skin, I tell my people no trade with you. We drive off others; but now you be Indians' friend, and we be yours." Before dark the trader was waist-deep in furs, and had his till well filled with cash. — O. S. MARDEN: *The Secret of Achievement.*

Sir George Staunton visited a man in India who had committed murder; and in order not only to save his life, but what was of much greater consequence to him, his caste, he had submitted to a terrible penalty, — to sleep for seven years on a bed, the entire top of which was studded with iron points, as sharp as they could be without penetrating the flesh. Sir George saw him during the fifth year of his sentence. * * * He could sleep comfortably on his bed of thorns, and he said that at the end of the seven years he thought he should use the same bed from choice. — *Ibid.*

"I am Apollyon," said a crank who invaded the library of the Duke of Wellington; "I am sent to kill you." "Kill me? Very odd." "I am Apollyon, and must put you to death." "Obliged to do it to-day?" "I am not told the day or the hour, but I must do my mission." "Very inconvenient," said the duke, "very busy, — great

many letters to write. Call again, and write me word, — I'll be ready for you." The duke went on with his correspondence. * * * , and backed out of the room. — *Ibid.*

EXERCISE 93. (*Oral.*) **To reject every thought not needed for reaching the conclusion.** — It was a favorite joke of "Artemus Ward," the humorist, to announce some definite topic as the subject of his lecture, and not to refer to it again after the first sentence of his speech. He would say, "My subject to-night is Africa. Speaking of Africa reminds me of a story." The first story would suggest a second, the second a third, and the entire hour would pass in story-telling. What Artemus Ward did intentionally is very like what many writers do unintentionally. They begin to pursue a definite chain of thought to a definite conclusion, but "speaking of Africa" or of something else suggests to them an interesting side-thought, and they stray far from the real topic.

Now, it is not necessarily a bad thing "to be reminded" in this way of many things; it is far better to have side-thoughts than no thoughts at all. Professor William James declares that one's mind may be "scatter-

brained" and yet do much good work. He says in substance: —

> Some of us are naturally scatter-brained, and others follow easily a train of connected thoughts without temptation to swerve aside to other subjects. . . . Some of the most efficient workers I know are of the scatter-brained type. One friend, who does a prodigious quantity of work, has in fact confessed to me that if he wants to get ideas on any subject he sits down to work at something else, his best results coming through his mind wanderings. This is perhaps an . . . exaggeration on his part; but I seriously think that no one of us need be too much distressed at his own short-comings in this regard. Our mind may enjoy but little comfort, may be restless and feel confused, but it may be extremely efficient, all the same. — WILLIAM JAMES: *Talks to Teachers on Psychology.*

True as this undoubtedly is, it is important for a writer to be able to see when he is introducing matter that has nothing to do with the subject in hand. Examine the following passage, and explain why the sentence bracketed does not belong in the chain of thought. The passage itself is from some remarks made by Mr. Edison, the inventor. The sentences bracketed are *not* Mr. Edison's, but are inserted to show how a less logical mind than Edison's would have strayed away at a certain point.

THE DIFFERENCE BETWEEN DISCOVERY AND INVENTION

A discovery is more or less in the nature of an accident. A man walks along the road intending to catch the train. On the way his foot kicks against something, and looking down to see what he has hit, he sees a gold bracelet embedded in the dust. He has discovered that, certainly not invented it. He did not set out to find a bracelet, yet the value of it is just as great to him at the moment as if, after long years of study, he had invented a machine for making a gold bracelet out of common road metal. Goodyear discovered the way to make hard rubber. He was at work experimenting with india-rubber, and quite by chance he hit upon a process which hardened it — the last result in the world that he wished or expected to attain. [He accidentally dropped on the stove a piece of rubber which had been treated with sulphur. The rubber shrivelled, but was not at all softened. Imagine his delight, for at this time he had hardly a cent in the world. He had in vain tramped about from place to place trying to get capital with which to make his various discoveries useful. Even now he could not make immediate use of this most important of them all. Before he secured the means to manufacture hard rubber he went through a bitter struggle with poverty. One of his children died, and he found that he had money neither to pay the funeral expenses nor to supply food for the immediate needs of the rest of the family.] In a discovery there must be an element of the accidental and an important one, too, while an invention is purely deductive.[1] In my own case but few, and those

[1] Mr. Edison here uses *deductive* to mean "attained by reasoning."

the least important, of my inventions owed anything to accident.

Read aloud the following passage, and say at what point there is a departure from the chain of thought announced in the title.

ERICSSON'S MONITOR, AND ITS INFLUENCE

The *Monitor* was the second iron-clad ever built. It was invented to meet the first iron-clad, the Confederate gun-boat *Merrimac*. It was invented by a Swedish-American, John Ericsson, who was one of the most studious inventors who ever lived, it being his habit for twenty years to work at his desk for ten hours a day, on two simple meals, the first of which invariably consisted of brown-bread and eggs, the second of brown-bread, vegetables, and chops or steak. It defeated the *Merrimac*, and brought about a new era in naval warfare. It introduced the use of the turret, and the turreted battleship has become the most important engine of war. The influence of sea-power on civilization is sure to be immense. It may therefore be that Ericsson will influence the world's politics as much as Bismarck has done.

Read aloud the following paragraph, and say what thoughts are irrelevant to the subject. *Irrelevant* means "not helping," that is, not helping toward the intended conclusion.

BRYANT'S MODE OF LIFE

The poet Bryant told Mr. Blaikie, the writer on athletics, that his morning routine was as follows. He rose early, and for a full hour practised gymnastics in his

room. The chief object of these exercises was to develop the chest and trunk. After breakfast, rain or shine, he walked down to the *Evening Post* building, a distance of nearly three miles. There Bryant worked at his editorial labors day by day for many years. It is remarkable that a man of so poetic a mind could give himself so steadily to the business of writing editorials on political questions. There were two men in Bryant: one was the Bryant who sang of the delicate beauty of the yellow violet, and one was the philosophical critic of American politics. After his day's work was done, the poet-editor walked back to his lodgings. During the latter part of his life Bryant spent much time at his summer home on Long Island. Here he gave the same careful attention to his health, spending much time in the open air, at gardening or caring for his trees.

EXERCISE 94. (*Oral.*) **To understand what is meant by reasoning from general to particular.** — We are all familiar with many general principles; we use them as rules every day of our lives. We say to ourselves, "Early to bed and early to rise," etc., and apply this maxim of Benjamin Franklin to particular individuals, usually not ourselves. What goes on in the mind is something like this: "People who go to bed early and get up early are generally healthy, wealthy, and wise; therefore you, my friend, will be healthy, wealthy, and wise if you retire early and rise early." We reason from the general rule to the particular instance.

This kind of reasoning is called *deductive.* In a deductive paragraph the topic is a general principle, and the conclusion is the application of the principle to one or more individuals. Examples: —

All visible bodies shine by their own or by reflected light. The moon does not shine by its own. Therefore it shines by reflected light. But the sun shines by its own light. Therefore it cannot shine by reflected light. — HYSLOP: *Elements of Logic* (adapted).

He who bears arms at the command of the magistrate does what is lawful for a Christian. The Swiss in the French service, and the British in the American service, bore arms at the command of the magistrate. Therefore they did what was lawful for a Christian. — HYSLOP: *Elements of Logic* (adapted).

What inferences may properly be made from the following general principles?

1. The sun has always risen every morning since men knew anything about it. Therefore in all probability . . .
2. Most people are homely. Therefore . . .
3. Most people need to go to church. Therefore . . .
4. Tobacco is a poison. Therefore . . .
5. Every green apple I have seen was sour, and probably unwholesome. Therefore I will . . .

EXERCISE 95. (*Oral.*) **To understand what is meant by reasoning from particular to general.** — If, on seeing a crow for the first time, one

should exclaim "Ah! so crows are black!" he would be reasoning from a particular truth about one crow to a general conclusion about all crows. He would be inferring a general principle by *induction;* he would be using the inductive method. To be sure, he would be using it rather badly, for it is hardly a safe thing to draw a conclusion from only one particular. There are occasionally such things as white crows, and, happening on such an one, our philosopher might have been unlucky enough to say "Ah! so crows are white!"

What general conclusion is reached by the inductive method in the following paragraph?

DO EARTHWORMS DRAW LEAVES INTO THEIR BURROWS BY CHANCE METHODS?

In the first place 227 withered leaves of various kinds, mostly of English plants, were pulled out of worm-burrows in several places. Of these, 181 had been drawn into the burrows by or near their tips, so that the footstalk projected nearly upright from the mouth of the burrow; 20 had been drawn in by their bases, and in this case the tips projected from the burrows; and 26 had been seized near the middle, so that these had been drawn in transversely and were much crumpled. Therefore 80 per cent (always using the nearest whole number) had been drawn in by the tip, 9 per cent by the base or footstalk, and 11 per cent transversely or by the middle. This alone is almost sufficient to show that chance does

not determine the manner in which leaves are dragged into the burrows. — CHARLES DARWIN: *Vegetable Mould and Earthworms.*

In the preceding selection the general conclusion stands last. In the following selection it stands first. The author, the eminent naturalist Darwin, is quite sure of his conclusion; and so he speaks out, as most people do, before he tells us the particular facts which led him to the conclusion.

DO EARTHWORMS HEAR?

Worms do not possess any sense of hearing. They took not the least notice of the shrill notes from a metal whistle, which was repeatedly sounded near them; nor did they of the deepest and loudest tones of a bassoon. They were indifferent to shouts, if care was taken that the breath did not strike them. When placed on a table close to the keys of a piano, which was played as loudly as possible, they remained perfectly quiet. — *Ibid.*

Sometimes one order is preferable, sometimes the other. Perhaps the reversed inductive order is the more common. Which order suspends the reader's attention, — the inductive or the reversed inductive?

State the topic and the general conclusion of each of the following paragraphs: —

1. The late Georg Ebers, the Egyptologist and novel-writer, was a lifelong invalid and cripple, who had to be

wheeled about in a chair whenever he moved from place to place. Yet he was one of the most productive workers of the age. If one so handicapped can do so much, ordinary men should not despair of achievement.

2. Soon after the death of Edward Thring, head-master of the Uppingham School, a member of Parliament said to his biographer: "Thring was the first man in England to assert openly that a dull boy has as much right as a bright boy to have his power, such as it is, fully trained, and that no school does honest work which does not recognize this truth as the basis of its working arrangements. For showing this, Thring seems to me the most remarkable Christian man of this generation." — Adapted from *The Youth's Companion.*

3. The lads of Drummondville, who went in swimming at a place not a quarter of a mile above Niagara falls, were carried far down by a furious current, and escaped only by skilfully getting into the foot of an eddy which swept them up-river to a point nearly opposite where they had started. That they made a habit of bathing under these circumstances shows the foolhardiness of boyhood. — Adapted from *The Youth's Companion.*

In the present manual, which method are we following when we revise in the light of a given conclusion? Which method do we mostly employ in proceeding from topic to conclusion, as in Exercise 83?

Read each of the following passages aloud: —

1. Professor Drummond saw at a fair a glass model of a famous mine. The owner drove a tunnel a mile long through the strata he thought contained gold, spent one

hundred thousand dollars on it, and in a year and a half had failed to find the gold. Another company drove the tunnel a yard farther and struck ore. — O. S. MARDEN: *The Secret of Achievement.*

2. Once this happened to me, that a great fierce obdurate crowd were pushing up in long line towards a door which was to lead them to some good thing; and I, not liking the crowd, stole out of it, having made up my mind to be last, and was leaning indolently against a closed-up side door, when, all of a sudden, this door opened, and I was the first to walk in, and saw arrive long after me, the men who had been thrusting and struggling round me. This does not often happen in the world, but I think there was a meaning in it. — SIR ARTHUR HELPS.

3. It is reported that, once upon a time, the Emperor of all the Russias, having heard that Great Britain was interposing a barrier against some of his schemes, called for a map, and in his private study searched it diligently for the obnoxious land. He saw his own vast territories stretching away in gorgeous yellow across two continents; but nowhere could he descry that other country which he understood to be by preëminence denominated "Great." Wearied with his search, the royal scholar called in his secretary, and demanded of him where Great Britain lay on the map. "Please, your Majesty," that functionary replied, "your thumb is on it."

State certain moral truths which may be drawn as conclusions from the passages given above. Which was better — to state these conclusions or to allow the reader to infer them? Would it be safe to reason from these facts that

moral truths should never be spoken out strongly and directly?

EXERCISE 96. (*Oral.*) **The first caution to observe in reasoning to a general conclusion.** — There are two types of good students. There is the quick good student, and there is the slow good student. The quick student is his teacher's joy when he promptly answers right, and his teacher's mortification when he promptly answers wrong. The slow student is his teacher's mortification when he can't answer at all, and his teacher's joy when, after everybody else has failed, he comes slowly along with the right conclusion. Now, neither of these extremes is the best student, but usually the slow is the safer. This will be seen in after years. He will not save a life or a fortune by a sudden calculation of possibilities; but, on the other hand, he will not rush into dangerous places impulsively, nor make a quick miscalculation and bring disaster upon many. Let us see why he is the safer. Watch the mental process of the two. The teacher asks, "Which way shall we arrange the desks? shall we bring our right sides or our left sides toward the window?" The quick boy perhaps answers,

"The right." The teacher asks, "Why?" The quick boy replies, "So that we may see that nice picture when we write." The teacher says nothing, but smiles and frowns both at once. Another quick boy immediately volunteers, "Why, when we are writing we can't look at the picture." Everybody laughs, but still the teacher says nothing. Another quick boy assumes from her look that the answer should be, "The left," or rather, "The light should come from the left"; accordingly he makes this answer. When the teacher asks "Why?" he says readily enough, "I have always heard that the light should come over the left shoulder." This boy has done even less thinking than the first one, who wanted to have the picture in view. All the time, however, one of the slow boys has deliberately been remembering how light acts when it comes from the left, and how it acts when it comes from the right; he has been sitting still, perhaps with closed eyes, and imagining his own hand on the desk, with the light coming now from the one side, now from the other. Presently he holds up his hand, and gets a nod. "It seems to me that if the light comes from the right, it will cast the shadow of my hand on the paper and

bother me; so I think it ought to come from the left." Everybody agrees at once, and slow-boy is the subject of envy.[1]

You see that the slow boy remembers more things than the quick boy; he lingers over his facts, and takes them all into account. If now he is not so slow that he sees only the images in his mind, and fails to draw any conclusion, he is a better student than his quick friend who makes "hasty generalizations." The slow boy will stick to his facts, and if he is also an energetic boy he will collect a great many facts. He will observe, observe, observe. He will, at

[1] The difference between the hasty mind and the careful is well illustrated by the following anecdote, adapted from the *Cleveland Plain Dealer*: —

At an evening party one of the gentlemen said, "I don't believe we appreciate what a steady old slow-coach the human brain is. Notwithstanding all our talk about quick wits and flashes of intelligence, the brain is not so easily thrown from its accustomed ruts. If, for instance, I ask a question which is entirely new to you, but which your honest old brain mistakes for a query quite similar in construction, it will go right ahead and telegraph the wrong reply."

"That sounds interesting," said one of the guests, "but show us an example."

"I will," said the first speaker, "on the condition that you answer it promptly." He smiled, and then, without any haste, quietly asked, "Who saved the life of Pocahontas?"

"John Smith!" roared twenty voices.

"You see," said the questioner.

least in this one matter of method, take the great naturalist Darwin for an ideal. Darwin had a wonderful gift of drawing conclusions, but he had a still more wonderful honesty; for he would draw no conclusion from insufficient data. Read again the anecdote on pages 73–74.

Conclusion under Exercise 96: Make your observations as many as possible before drawing a conclusion.

EXERCISE 97. (*Oral.*) **To practise reasoning from observed data.**—Examine the following subjects and say whether you have personally observed enough facts in regard to any of them to entitle you to an opinion on it.

(1) Do animals reason? (2) Do ants work for several hours without rest? (3) Does dew fall? (4) Are pickled limes liked by many girls? (5) Is it beneficial to most people to take a cold bath daily? (6) Ought department stores to be prohibited? (7) Do fish hear noises? (8) Do woodpeckers drink sap? (9) Ought a boy of fourteen to choose all his own subjects of study? (10) Is it safe for one to sit down to table with twelve others?

Do you think the conclusions of the following selections sound? Why?

1. Carlyle says with grim humor, "The richer the nature, the harder and slower its development. Two boys were once members of a class in the Edinburgh Grammar School: John, ever trim, precise, and a dux;[1]

[1] A "dux" is British school-boy slang for a leader in his studies.

Walter, ever slovenly, confused, and a dolt. In due time John became Bailie John, of Hunter Square, and Walter became Sir Walter Scott, of the universe. The quickest and completest of all vegetables is the cabbage."

2. We observe very frequently that very poor handwriting characterizes the manuscripts of able men, while the best handwriting is as frequent with those who do little mental work when compared with those whose penmanship is poor. May we, therefore, infer that poor penmanship is caused by the influence of severe mental labor? — HYSLOP: *The Elements of Logic* (adapted).

Do you judge from the following that Mr. Burroughs believes the doctrine that animals reason?

The last nest of the golden-crowned thrush I found while in search of the pink cypripedium. I suddenly spied a couple of the flowers a few steps from the path along which I was walking, and had stooped to admire them, when out sprang the bird from beside them, doubtless thinking she was the subject of observation instead of the flowers that swung their purple bells but a foot or two above her. She had found a rent in the matted carpet of dry leaves and pine needles that covered the ground, and into this had insinuated her nest, the leaves and needles forming a canopy above it *sloping to the south and west*, the source of the more frequent summer rains. — JOHN BURROUGHS.

EXERCISE 98. (*Oral.*) **The second caution to observe in reasoning to a general conclusion.** — If several things are alike, it is fortunate if somebody finds out the respect in which they

are alike, for an important general truth may underlie the resemblance. We owe lightning rods and probably electric lights to the fact that Benjamin Franklin could see resemblances, or, as they are often called, analogies. Read aloud the following memoranda from Franklin's journal, where they appeared November 7, 1749. Then supply at the end a sentence stating what seems to you a reasonable conclusion to the chain of analogies.

> Electrical fluid agrees with lightning in the following particulars: 1, giving light; 2, color of the light; 3, crooked direction; 4, swift motion; 5, being conducted by metals; 6, crack or noise in exploding; 7, subsisting in water or ice; 8, rending bodies it passes through; 9, destroying animals; 10, melting metals; 11, firing inflammable substances; 12, sulphurous smell.
>
> The electrical fluid is attracted by points.

Point out resemblances, and say whether they are significant or insignificant, between: (1) oil and water; (2) a cat and a tiger; (3) a dog and a wolf; (4) a bear and a raccoon; (5) the English word "cold" and the Italian word "*caldo*,"[1] meaning warm; (6) a leaf and a petal; (7) sleep and death; (8) cheerfulness and light; (9) sincerity and a brook. How do

[1] *Caldo* is underscored in manuscript and printed in italics because it is a foreign word.

the resemblances noted in (8) and (9) differ *in kind* from those noted before?

Of course there is always danger of mistaking an insignificant resemblance for one that is really significant. The baby notes that the sunlight is pretty and the candle-flame is pretty, and thinks that because he may reach out his hands safely to one he may to the other. He has not wit enough to bring his finger slowly toward the flame, observing *by experiment* whether the feeling of heat increases. Every guess at truth is valuable, because it may be right; but it is valuable chiefly as a basis of experiment. Where we cannot experiment we must be extremely cautious about asserting. Examine the following selections to see whether either furnishes enough evidence to base a conclusion on: —

1. We should think it a sin and shame if a great steamer, dashing across the ocean, were not brought to a stop at a signal of distress from the mere smack. . . . And yet a miner is entombed alive, a painter falls from a scaffold, a brakeman is crushed in coupling cars, a merchant fails, falls ill, and dies, and organized society leaves widow and child to bitter want or degrading alms. — George: *Protection and Free Trade,* quoted by Creighton: *Introductory Logic.*

2. We may observe a very great similitude between this earth which we inhabit and the other planets,

Saturn, Jupiter, Mars, Venus, and Mercury. They all revolve round the sun, as the earth does, although at different distances and in different periods. They borrow all their light from the sun, as the earth does. Several of them are known to revolve round their axis like the earth, and by that means have like succession of day and night. Some of them have moons, that serve to give them light in the absence of the sun, as our moon does to us. They are all, in their motions, subject to the same law of gravitation as the earth is. From all similitude it is not unreasonable to think that these planets may, like our earth, be the habitation of various orders of living creatures. — Reid, quoted by Minto: *Logic*.

The importance of noting differences as well as resemblances is very great. State any differences you have ever noted between: (1) edible and poisonous mushrooms; (2) true and counterfeit notes; (3) true and counterfeit coin; (4) doughnuts and crullers; (5) cigarette smokers and abstainers from tobacco; (6) a student working after a heavy lunch, and a student working after a light lunch; (7) a boy who blacks the heels of his shoes, and one who does not.

Conclusion under Exercise 98: Make guesses freely from resemblances and differences, but come to no conclusion before testing them by experiment.

Remember that experiment does not necessarily mean trying the guess by a dangerous venture on your own part.

EXERCISE 99. (*Oral.*) **The third caution to observe in reasoning to a general conclusion.**— Read aloud the following passage: —

> Kenelm Digby's treatment of wounds was to apply an ointment, not to the wound itself, but to the sword that had inflicted it, to dress this carefully at regular intervals, and in the meantime, having bound up the wound, to leave it alone for seven days. It was observed that many cures followed upon this treatment. — HIBBEN: *Inductive Logic.*

Did the cures follow *because* of the treatment? Black cats are often seen (in neighborhoods where there are a good many), and sometimes people who see black cats are fortunate on the same day. Have we a right to infer that the good fortune follows *because* of the black cat? Merchants sometimes place a horseshoe over the door, and after that they make money. Are we warranted in thinking that the money-making *results* from the horseshoe? Blacksmiths make horseshoes, and afterward some lose their money. Do they lose their money *because* making horseshoes earned it?

Yet when the same event regularly happens after a given event, the case should be looked into; for the second event may be caused by the first. If a person has "heart burn" every

time he eats a radish, he may properly suspect that the radish is the cause; and if by experiment he observes that, whereas a dinner with a radish gives him trouble afterward, exactly the same dinner without the radish gives him no trouble, he may begin to feel pretty sure of the guilt of the radish. Of course there may possibly be some cause of "heart burn" other than the dinner; a cigarette, for instance, will produce all the bad effects produced by a radish — to say nothing of other effects.

Read the following paragraph sentence by sentence, and say whether the causes given seem to you equal to producing the results ascribed to them: —

THE STRENGTH OF EARTHWORMS

One stone which had been dragged over the gravel-walk to the mouth of a burrow weighed two ounces; and this proves how strong worms are. But they show greater strength in sometimes displacing stones in a well-trodden gravel-walk; that they do so, may be inferred from the cavities[1] left by the displaced stones being exactly filled by those lying over the mouths of adjoining burrows, as I have myself observed. — DARWIN: *Vegetable Mould and Earthworms.*

[1] Darwin makes his inference from *the fact* of the cavities' being filled. Logically he ought to have written *cavities'* with an apostrophe. But in England little stress is laid on the distinction.

Was Darwin convinced by the great number of times that a given event followed, or by the importance of a few single events?

Read the instances given below, and express your opinion as to the real causes of the facts mentioned.

1. It is not safe to eat baked apples after a hearty supper; for a man who was in the habit of doing so always suffered from indigestion.

2. Bernardin de Saint-Pierre said: "Wherever fleas are they jump on white colors. This instinct has been given them, because it is necessary for us to catch them."

3. At a certain seacoast town it was noted that at the arrival of ships nearly everybody caught cold, and it was generally believed that the arrival of ships produced the disease. A certain physician declared that the colds were due, not to the mere arrival of ships, but to some contagion from the many foreigners. It was also noticed at a later date that ships could not arrive at this port except when the wind was from the northeast.

Conclusion under Exercise 99: Do not mistake what happens to follow for what results.

EXERCISE 100. (*Oral.*) **The fourth caution to observe in reasoning to a general conclusion.** — Say exactly what each of these words means, — if you can: fair, Christian, democratic, liberty, free-will.

Many words, as you see, are capable of several interpretations; they are *ambiguous*, this

word signifying "possessed of more than one meaning." It is likely that our chain of reasoning will lead to a wrong conclusion unless we give the reader to understand what each important word we use means to us.

Discuss with the members of the class the meaning of the underscored terms in the following resolutions: (1) Resolved that *department stores* ought to be *abolished;* (2) Resolved that *swearing* is a worse habit that *lying.* (3) Resolved that *insurance* is *gambling.*

Conclusion under Exercise 100: Do not use words without a clear sense of their meaning.

EXERCISE 101. (*Oral.*) **How to frame a title for a paragraph of reasoning.**—Every logical paragraph, like every other good composition, must have a title. Now, a title is a sort of an advertisement of what is coming, and since the final conclusion is the important thing that is coming, the title of a logical paragraph ought to advertise the conclusion. What do we mean by advertise? Perhaps different things at different times; but it will not be far wrong to say that a title which is a genuine advertisement rouses the curiosity of the reader to learn the conclusion, gives him some hint of what

it is, and does not promise more of a discussion than really is to follow. Notice that this definition implies that the writer has reached his conclusion before he writes his title. We may be sure that a good writer tries to think out his conclusion before he writes either his paragraph or its title.

Read aloud the following selections and invent a good title for each. Let this be as short as it can be without violating the definition given above. Discuss with the rest of the class the merits of different titles offered by them.

1. An art association, whose purpose is to beautify the schoolrooms, was organized a year ago in connection with the public schools of a vigorous western city. Its first exhibition realized nearly fifteen hundred dollars. Increased by the gifts of various friends, the fund sufficed to place in each school building two or more fine reproductions of famous works of art. — *The Youth's Companion.*

2. The reason why the white races plume themselves on being white, is probably because the uncivilized races of mankind are all dark-skinned, and some of them have permitted themselves to be made slaves by the white. They have all, nevertheless, done things which we can but admire, and the monuments of the ancient Egyptians and Hindus are among the most marvellous works of man. We cannot trust ourselves to decide that white is a better color than black, yellow, or brown. It may be

so, but our opinion would probably be different if we were black, yellow, or brown. Mr. Darwin, when among the South Sea Islanders, who go nearly naked, noticed that a white man bathing by the side of a Tahitian was like celery bleached by the gardener, compared with a fine dark green plant growing in the open fields. He said it required little habit to make a dark skin more pleasing and natural to the eye of a European than his own color. — WENDELL PHILLIPS GARRISON: *Parables for Home and School.*

3. In a certain important trial a lawyer said to a woman witness, "Will you kindly turn round and give us the benefit of the light of your countenance?" The court at once instructed the witness that she need not heed a request so worded. Lawyers of a certain popular type go on the principle that an opposing witness made angry is half-secured for their side. It is a pity that all judges do not frown upon the practice. — *The Youth's Companion.*

4. One group in the sinking *Mohegan*, wrecked on the English coast, was a family gathered about the father, who exhorted them to keep cool. A survivor saw and heard. The example of calm courage is not lost. None of the family escaped the sudden and awful death, but the parent, literally dying at his post as head of the household, will not be forgotten. Every instance of self-forgetfulness in peril that others may be cheered and saved is an imperishable portion of the world's highest wealth. — *The Youth's Companion.*

5. Claudius was a very large man, as has been said, and Barker did not believe it possible that he could drag his gigantic frame up the smooth mast beyond the shrouds. If it were possible, he was quite willing to pay his money to see him do it.

Claudius put the woollen cap in his pocket, and began the ascent. The steamer, as has been said, was schooner-rigged, with topsail yards on the foremast, but there were no ratlines in the main topmast shrouds, which were set about ten feet below the mast-head. To this point Claudius climbed easily enough, using his arms and legs against the stiffened ropes. A shout from the Duke hailed his arrival.

"Now comes the tug of war," said the Duke.

"He can never do it," said Barker, confidently.

But Barker had underrated the extraordinary strength of the man against whom he was betting, and he did not know how often, when a boy, Claudius had climbed higher masts than those of the *Streak*. The Doctor was one of those natural athletes whose strength does not diminish for lack of exercise, and large as he was, and tall, he was not so heavy as Barker thought.

Now he pulled the cap out of his pocket and held it between his teeth, as he gripped the smooth wood between his arms and hands and legs, and with firm and even motion he began to swarm up the bare pole.

"There — I told you so," said Barker. Claudius had slipped nearly a foot back.

"He will do it yet," said the Duke, as the climber clasped his mighty hands to the mast. He would not slip again, for his blood was up, and he could almost fancy his iron grip pressed deep into the wood. Slowly, slowly those last three feet were conquered, inch by inch, and the broad hand stole stealthily over the small wooden truck at the topmast-head till it had a firm hold — then the other, and with the two he raised and pushed his body up till the truck was opposite his breast.

"Skal to the Viking!" yelled old Sturleson, the Swedish captain, his sunburnt face growing red with

triumph as Claudius clapped the woollen cap over the mast-head. — F. MARION CRAWFORD: *Doctor Claudius.*

Conclusion under Exercise 101: Let the title give some hint of the conclusion.

EXERCISE 102. (*Oral.*) Define and spell the following words: seizure, epidemic, invisible, temperature, chilliness, languor, prescribe, advantageous, remedy, vial, application, adhesion, convalescent, recovery, inflammation, acute, catarrh, draft, bronchial tubes, nasal.

Review the rules for spelling under Exercises 31, 36, 41, 46, 56, 66, 71, 76, 86.

EXERCISE 103. (*Written.*) Write a logical paragraph on the following subject, "A Cold Described and Defined," using a part of the words found in Exercise 102. Give a brief history of several colds that you have had. Let your last sentence begin thus: "From the foregoing facts I conclude." Let this sentence sum up your definition of a cold, including a theory as to how colds are caught. Revise with reference to handwriting, spelling, punctuation, and the use of conjunctions.

EXERCISE 104. (*Oral.*) Define and spell the following words: utensil, fragile, indispensable,

requisite, refrigerator, heat-producing, farinaceous, essential, hygiene, hygienic, palatable, digestible, rebellious, cayenne, salad, macaroni, vermicelli, cereal, luscious, delicacy, recipe, dessert, scrupulous, promptitude.

Review the rules of spelling under Exercises 31, 36, 41, 46, 56, 66, 71, 76, 86.

EXERCISE 105. (*Written.*) Write a logical paragraph on the following subject, "The Characteristics of a Good Cook," using a part of the words found in Exercise 104. As you proceed, give the reasons why each new trait mentioned is that of a good cook; for example, "She does not make the dinner all lean meat, and the supper all fat; for she knows that the body requires at every meal food for muscle and nerves and bone, as well as heat-producing food." Let the last sentence begin with "In brief," and sum up the definition of a good cook. Revise with reference to handwriting, spelling, punctuation, and the use of conjunctions.

EXERCISE 106. (*Oral.*) Define and spell the following words: laboratory, apparatus, mechanism, lever, cylinder, stationary, electricity, instantaneous, dynamos, incandescent, elasticity,

flexibility, tremendous, observant, accurate, skilful, adaptable, improvise, efficiency, ingenious, ingenuity, apprentice, amateur, neatness, lathe, joinings, chisel, mallet, despatch.

Review the rules of spelling under Exercises 31, 36, 41, 46, 56, 66, 71, 76, 86.

EXERCISE 107. (*Written.*) Write a logical paragraph on the following subject, "What I Understand by Success in Manual Exercises," using a part of the words found in Exercise 106. As you make each statement, give the reasons for it. Let the last sentence begin with the words "In short," and let it sum up your notions of success in manual exercises. Revise with reference to handwriting, spelling, punctuation, and the use of conjunctions.

EXERCISE 108. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: active, wholesome, regular, pores, sound, vigorous, weakness, defect, spared.

OUR DUTY TO THE NEXT GENERATION

If we wish our children to have healthy bodies, we must not abuse our own; we must be well and strong ourselves, live as much as we can in the fresh air, be active and

busy, eat wholesome food, avoid bad habits of smoking and drinking, get all the sleep we need and at regular hours, take good care of our eyes, keep the pores of the skin open by bathing and exercise. Doing this we may be certain — not that our children will be as sound and vigorous as ourselves; no, only certain that we have done our best for them, and that they cannot blame us for any weakness or defect with which they were born, and which might have been spared them if we had not been thinking of ourselves alone. — WENDELL PHILLIPS GARRISON: *Parables for Home and School.*

EXERCISE 109. (*Oral.*) **How to place modifiers logically.**—It is not always an easy thing to place adverbs and adverbial clauses in such a position that there is chance neither of misunderstanding nor of absurd suggestion; but to do so is important. Read aloud the following sentences, and so change the order of words that they shall lead to the conclusions which the writers probably intended: —

1. They prove that the merchant bought the revolver himself with which he was slain at the Fair Store.
2. The band of rescuers reached the unfortunate man at ten o'clock this morning cold in death.
3. W. P. Lovett, associate editor, replied to questions propounded to him in a similar manner.
4. An unknown Russian committed suicide by shooting at one of the roulette tables at Monte Carlo yesterday.
5. In one evening I counted twenty-seven meteors sitting on my back piazza.

6. Erected to the memory of John Phillips, accidentally shot, as a mark of affection by his brother.

7. I am sorry to be obliged to decline your kind invitation to your lovely dinner party, which owing to a dreadful cold in my head must be postponed for future enjoyment.

8. Miss Marlowe confessed her early predilection for the circus, and mourned over the disappearance of the red tarletan skirt that one time jumped through hoops until assured that it was still jumping.

9. Edward Everett Hale's *The Man Without a Country*, just republished, has been called the best short story ever written by many competent judges and enthusiasts.

10. A man perished in a blizzard that swept the streets of New York without an overcoat.

11. Dressed in blue, with closely buttoned coat, by his well-chosen language, his graceful figure and gesture, and his aggressive way he carried with him the whole audience.

Insert *only* in the proper blank; that is, just *before* the word it modifies: —

1. Browning —— wrote —— a few poems for boys.
2. She —— breathed —— the name; but we heard it.
3. We —— received his letter, —— this morning.
4. He —— gave —— five cents —— to the church.

Avoid what one may call the Janus-clause; the Janus-phrase; the Janus-adverb or adjective. The Latin god Janus had two faces, one looking back, the other ahead. Avoid putting a modifier where it becomes double-faced —

where it may be taken with either the preceding idea or with the following. Better the position of the double-faced modifiers in the following sentences : —

1. There can be no doubt that he quarrelled, — that he fought indeed vigorously. He reappeared at least with a black eye.

2. She will sing in any case charmingly, for her training has been admirable.

Conclusion under Exercise 109: Place every modifier near the word to which it belongs.

EXERCISE 110. (*Written.*) Revise past themes in the light of Exercise 109.

EXERCISE 111. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: Pope Benedict the Ninth, Giotto, Tuscany, propose, specimen, red-color, compass, turn, marvel, courtier, concerning, returned, recognized, perceive, surpassed.

GIOTTO'S CIRCLE

Pope Benedict the Ninth, hearing of Giotto's fame, sent one of his courtiers to Tuscany to propose to him certain paintings for the Church of St. Peter. The messenger arrived, saw the painter, and finally requested to have a drawing, that he might send it to His Holiness as a specimen with those of other painters. Giotto took

a sheet of paper and a pencil dipped in red-color. Then, resting his elbow on his side to form a sort of compass, with one turn of the hand he drew a circle so perfect and exact that it was a marvel to behold. This done, he turned, smiling, to the courtier, saying, "Here is your drawing." "Am I to have nothing more than this?" inquired the latter, conceiving himself to be jested with. "That is enough and to spare," returned Giotto; "send it with the rest, and you will see if it will be recognized." It was from this incident that the Pope was led to perceive how far Giotto surpassed all the other painters of his time. — LONGFELLOW (adapted).

EXERCISE 112. (*Oral.*) **How to avoid illogical reference of personal pronouns.** — Read the following sentences aloud, and point out any personal pronouns that refer to the wrong antecedent. Then correct the error as best you can.

1. Governor Flower having refused to commute the sentence of Carlyle W. Harris, he was executed at Sing Sing last Monday morning.

2. "*Dear papa:* Did you see Mr. Armor kill the big fat hog with the black tail and didn't he think it was a buster? I was sorry to see the hogs leave the farm and you most of all.

"Your loving son,

"DANNY."

3. *First Undergraduate (reading out).* — Will this do, Gus? "Mr. Smith presents his compliments to Mr. Jones, and finds he has a cap which isn't mine. So, if you have a cap which isn't his, no doubt they are the ones."

Second Undergraduate. — Oh, yes; first-rate! —*Punch.*

4. Examinations bring out many interesting facts. Young men usually show a distinctly better average in arithmetic than ladies, and they average a trifle higher in geography, but the ladies usually are ahead in history and civil government. This, no doubt, can be accounted for because they are to a great extent memory studies. They are ahead in spelling and language.

Conclusion under Exercise 112: Place every pronoun near its noun, or if necessary repeat the noun.

EXERCISE 113. (*Written.*) Revise past themes in the light of Exercise 112.

EXERCISE 114. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: principal, penetrate, North Polar region, possible, currents, floe-ice, expeditions, unknown, replaced, necessity.

NANSEN'S BELIEF ABOUT THE POLAR SEAS.

The principal feature in the plan of my attempt to penetrate into the North Polar region, or if possible to cross it, is, in brief, to try to make use of the currents of the sea, instead of fighting against them. My opinion is, as I have already explained on several occasions, that there must somewhere run currents into the Polar region, which carry the floe-ice across the Polar Sea, first northward toward the Pole, and then southward again into the Atlantic Ocean. That these currents really exist all

Arctic expeditions prove, as most of them have had to fight against the currents and against the ice drifting southward, because they have tried to get northward from the wrong side. I think a very simple conclusion must be drawn from this fact that currents and drifting ice are constantly coming from the unknown north, viz.:[1] currents and perhaps also ice must pass into this same region, as the water running out must be replaced by water running in. This conclusion is based upon the simplest of all natural laws; but there seem to be people who will not even admit the necessity of this. — DR. F. NANSEN, quoted in Hibben's *Inductive Logic*.

EXERCISE 115. (*Oral.*) **How to avoid illogical reference of a participle.** — The participle, being an adjective derived from a verb, keeps some verbal meaning. In the sentence, "Having asked the way, John was readily shown it by the blacksmith," the first two words, "having asked," form the perfect active participle of the verb "ask," and this participle agrees with "John," describing John in his present condition, just as an adjective might describe him. But suppose we are careless enough to write, "Having asked, the way was shown to John by the blacksmith." Now the participle is made to agree with "way," and we have the absurdity of a road's asking something.

[1] The abbreviation *viz.* is for the Latin *videlicet*, which really means "it may be seen." *Viz.* is usually read "to wit."

Read aloud the following sentences, point out the illogical reference of participles, and reconstruct the sentences: —

1. Coming up stairs, the window fell.
2. Coming up stairs, the window fell on him.
3. Coming up stairs, it was seen that the window fell.
4.[1] Considering the circumstances, he was justified.
5. Built while he was in Europe, W. W. Astor has never seen the Waldorf or the Netherlands, the two hotels owned by him.
6. Not responding to a call this morning, the door of his room was broken open and the congressman was found dead.

Conclusion under Exercise 115: Give every participle a neighboring noun or pronoun with which to agree.

EXERCISE 116. (*Written.*) Revise past themes in the light of Exercise 115.

EXERCISE 117. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: handful, cotton-wool, inhale, expiring, freedom, floating, matter, manifest, application, obvious, germs, virus, contagious, propagated, respirator.

[1] Careful writers do not use *considering* without giving it a noun or pronoun with which to agree. But in the present state of opinion, we cannot consider 4 a very bad mistake. Also the expression "Owing to" does not require a noun in agreement.

AN INFERENCE ABOUT COTTON-WOOL

If the lungs be emptied as perfectly as possible and a handful of cotton-wool be placed against the mouth and nostrils, and you inhale through it, it will be found on expiring this air through a glass tube that its freedom from floating matter is manifest. The application of this is obvious; if a physician wishes to hold back from the lungs of his patient, or from his own, the germs or virus by which contagious disease is propagated, he will employ a cotton-wool respirator. — PROFESSOR TYNDALL, quoted in Hibben's *Inductive Logic.*

EXERCISE 118. (*Oral.*) **How to avoid the illogical confusion of participle and verbal noun.**— Read aloud the following sentences, select the active participles, or adjectives in *ing*, and say with what they agree: —

1. Imagine to yourself Michel Angelo, working for a week without taking off his clothes; and Handel, hollowing out every key of his harpsichord, like a spoon, by incessant practice.

2. In the Church of the St. Nazaro, in Florence, is an epitaph upon the tomb of a soldier, as fit for the whole toiling race as for his own restless life: "Johannes Divultius, who never rested, rests — hush!" — T. T. MUNGER.

3. The sun being then directly overhead, the savage emerged from the forest and stood beside the dead pine tree, this having been selected months before as the place for meeting that day at noon.

Read aloud the following sentences, and point out the verbals in *ing*, — that is to say, names of actions : —

1. Not the ship's being in the water, but the water's being in the ship makes the trouble.

2. Think of Michel Angelo, working for a week without taking off his clothes; and then think of his accomplishing more than any painter of his time.

3. A clergyman was once asked to preach in a church where there were no lights. "We'll do the lighting up," said the people. Every parishioner brought his lantern or his lamp, so that the whole building presented a singular appearance.

Now read aloud the following sentences and say which of the bracketed words is preferable in the given place : —

1. Think of [me, my] doing any such thing!
2. Picture [me, my] doing any such thing!
3. He objects to [us, our] going.
4. He saw [us, our] going down the street.
5. He observed [us, our] coming back.
6. The fact of [Poe, Poe's] being a genius should not blind us to his moral weakness.

Conclusion under Exercise 118 : When using a word in *ing*, precede it by the possessive if you mean *the action itself*.

EXERCISE 119. (*Written.*) Revise past themes in the light of Exercise 118.

Exercise 120. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: Barrett, assistant, Faraday, steadying, magnetic, impressively, earnestly, mysterious.

FARADAY'S HUMILITY

Mr. Barrett, a former assistant at the Royal Institution, said of Faraday: "I well remember one day when Mr. Faraday was by my side, I happened to be steadying, by means of a magnet, the motion of a magnetic needle under a glass shade. Mr. Faraday suddenly looked most impressively and earnestly, as he said: 'How wonderful and mysterious is that power you have there! The more I think over it, the less I seem to know.' And yet he who said this knew more of it than any living man."—Gladstone: *Michael Faraday*, quoted by Hibben: *Inductive Logic.*

Exercise 121. (*Oral and Written.*) **How to avoid making *which* refer to a verb.**

If we write, "He said that he always doted on Shakespeare—*which* I, for one, didn't believe, because I know the fellow," there is no one word, except the verb "said," that *which* can tie to; it is a relative without an antecedent. A better way is to discard the relative clause, substituting *and* with a demonstrative. Thus, instead of writing, "He bowed politely,

which set us all at ease," write, "He bowed politely, *and this* set us all at ease." *This* is allowed by our English idiom to refer to the clause, though the construction is still vague. But the best plan is to hunt up a good synonym for the idea of the preceding clause: "He bowed politely, and this *courtesy* set us all at ease." Yet it is not necessary to do away with the relative clause. A little ingenuity will enable one to find and insert, just before the relative, an appositive to the clause. Into each of the following sentences slip an appositive chosen from the following list: *a fact*, *a task*, *a statement*, *a notion*, *a fancy*, *a belief*, *a remedy*.

1. Mr. Ignatius Donnelly thinks that Bacon wrote Shakespeare, —— which ought not to bother the student who likes Romeo and Juliet.

2. He has undertaken to learn two hard lessons in one hour, —— which will probably prove too much for the lad.

3. He proposes to cut the hand off, —— which seems rather cruel.

Conclusion under Exercise 121: Instead of *which* referring to a clause, use *which* preceded by an appositive for the clause.

Revise past themes in the light of this conclusion.

EXERCISE 122. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: sphere, picture, spinning, polar, accept, statement, idea, fact, readiest, observing, likewise, emptiness, face.

HOW TO IMAGINE THE EARTH IN SPACE

After a person has come to feel the earth as a sphere, the next point is to be able to picture it as hung in space, spinning around on the polar axis. It is easy enough to accept the statement that it does so, but to obtain so clear an idea of the fact that it stays in the mind is rather difficult. Perhaps the readiest way to this end is by observing the moon, which is likewise set in the great emptiness of the heavens, but does not revolve on its axis, and, therefore, always turns the same face toward us. — PROFESSOR N. S. SHALER (in *The Youth's Companion*).

EXERCISE 123. (*Oral.*) **How to avoid the illogical use of *and which*.**

Whenever we say "and which," we are supposedly connecting one relative clause with another. Yet very often the hasty writer forgets that what he wrote just before "and which" was not a relative clause, but an adjective or some descriptive phrase. Which of the following sentences contains this error?

My grandfather was among the early settlers of Wisconsin, which had just been admitted to the Union as a

state, and the fame of which as a rich farming country had reached the east. He began his journey west by the Erie Canal, then the great artery of trade across New York, and which was to remain such for years. From Lake Ontario he proceeded west by water to Green Bay. He then found his way by trees girdled in the primeval forest, and which marked the course of the main roads of to-day.

Conclusion under Exercise 123: Do not write *and which* unless you have begun the preceding clause with *which*.

Revise past themes in the light of this conclusion.

EXERCISE 124. (*Oral and Written.*) Read the following paragraphs aloud, and revise past themes in the light of their principles.

Concord of pronoun and antecedent.

1. It should be remembered that every singular antecedent takes a singular pronoun. "Everybody came forward and laid *his* contribution on the table" — not "*their* contribution." Of course it may be argued that "everybody" means the same as "all," and is therefore a plural. But "everybody" is not thought of as "all" when such an act as laying a contribution on a table is concerned. People instinctively use "everybody" when they think of a succession of individual actors.

2. When a number of persons, men and women, are spoken of distributively, the pronouns *he* and *his* are proper forms of reference — not *their*, not *his or her*. "The audience rose, and each person waved *his* applause" would be correct, even if there were ten ladies to each man. The *he* or *his* may here be called the *neutral* pronoun. What pronouns should fill the blanks in the following sentence? "Let every man and woman who would like to join our picnic betake —— to the pier at three o'clock, and give —— no anxiety about —— lunch; —— will find plenty of sandwiches and cake and coffee on the picnic-boat."

Such expressions as "every man and woman" are, however, undesirable whenever the neutral pronoun is to be used. A neutral antecedent, like *every person*, *everybody*, *every one*, is preferable.

3. Be careful not to say "they" in referring to a species. The conductor would be grammatical if he said: "We don't allow turtles in these cars. They must travel in the baggage car." But he would be ungrammatical if he said: "The turtle is not one of the animals that are permitted in these cars; they must travel in the baggage car."

EXERCISE 125. (*Written.*) After hearing the following paragraph read, ask the meaning of any unfamiliar words. Then reproduce it, using: succession, metallic, woollen, comparatively, thermometer, temperatures, inform, rate, gains, tends, body, equally, rapidly, convey.

WHY DO OBJECTS EQUALLY COLD FEEL UNEQUALLY COLD?

Touch in succession various objects on the table. A paper weight, if metallic, is usually cold to the touch; books, paper, and especially a woollen table cover, comparatively warm. Test them by means of a thermometer, and there will be little or no difference in their temperatures. Why then do some feel cold, others warm to the touch? The sense of touch does not inform us directly of temperature, but of the rate at which our finger gains or loses heat. As a rule, bodies in a room are colder than the hand, and heat always tends to pass from a warmer to a colder body. Of a number of bodies, all equally colder than the hand, that one will seem coldest to the touch, as the metallic, which is able most rapidly to convey away heat from the hand. — TAIT, quoted in Hibben's *Inductive Logic*.

EXERCISE 126. (*Oral.*) **To review certain principles of government, and of concord between subject and predicate.**

Government.

"He invited him and *I*" is not an unheard-of blunder. People often needlessly shrink from

writing a correct sentence like "He invited him and me," and will even insert the full names of *him* and *me* rather than out with the right case of the pronoun.

Concord between subject and predicate.

1. A collective noun takes a singular verb if the group of objects is thought of as a whole: "The United States is coining gold and silver." The collective noun takes a plural verb if each separate member of the group is thought of: "The United States are firmly bound together in one union."

2. Before writing the verb of a relative clause, think whether the antecedent is singular or plural. "Her voice is one of the sweetest that have [not *has*] been heard in this town."

3. In writing a long sentence, glance back at the number of the subject before you write the verb. A plural near the verb often leads one to forget that the subject is singular. Thus: "*The* great number of the crows that settle nightly in the grove and fill the air with their cries, makes [not *make*] the place a bedlam." [But, "*A* number of crows were there."]

4. When a singular subject precedes a paren-

thetical phrase, the former reaches over the head of the latter, and makes the verb singular. This rule holds even when the parenthesis is introduced by *with*. Thus: "Napoleon, with all his army, was on the march."

5. *Either*, *neither*, when used as distributives, take a singular verb. "*Neither* one of us *was* present."

6. *None*, originally *no-one*, is either singular or plural, preferably singular.

Correct the errors in the following sentences: —

1. His courage and skill makes him successful as a football player.
2. There's lots and lots of sweet clover there.
3. There's all the boys.
4. There's many slips 'twixt the cup and the lips.
5. There was Tommy and Johny and Lucy and Sue.
6. There was once upon a time two great giants.
7. The king of France with forty thousand men are marching up the hill.
8. Wages is higher. [In King James's time the translators were grammatically correct in writing "The wages of sin is death."]
9. Mathematics is hard, but so is athletics.
10. Neither you nor he nor I are infallible.
11. That dog is the biggest dog, or one of the biggest dogs, that have been seen here this summer.
12. That dog is one of the biggest that has been seen here.
13. Was you to the ball game yesterday?

Exercise 127. (*Written.*) Revise past themes in the light of Exercise 126.

Exercise 128. (*Written.*) After hearing the following paragraph read, ask the meaning of new words. Then reproduce the substance of it, using: boulders, huge, parent strata, lowlands, central plain, indubitably, northward, site, detached, transported, accidentally, supernatural, disproved, currents, washing, friction, dislodge, force along, progress, multitudes of circumstances, tending, grind, undercut, faces, moraines, district, exhibits, are now observed.

THE FORMING OF A RIGHT CONCLUSION ABOUT GLACIERS

Take, for example, the case of blocks or boulders, huge fragments of rock found at a distance from their parent strata. The lowlands of England, Scotland, and Ireland, and the great central plain of Northern Europe contain many such fragments. Their composition shows indubitably that they once formed part of hills to the northward of their present site. They must somehow have been detached and transported to where we now find them. How? One old explanation is that they were carried by witches, or that they were themselves witches accidentally dropped and turned into stone. Any such explanation by supernatural means can neither be proved nor disproved. . . . Again, it has been suggested that the boulders may have been transported by water. Water is so far a true cause that currents are known to

be capable of washing huge blocks to a great distance. But blocks transported in this way have their edges worn off by the friction of their passage: and, besides, currents strong enough to dislodge and force along for miles blocks as big as cottages must have left other marks of their progress. It is now believed that glaciers and icebergs were the means of transport. But this explanation was not accepted till multitudes of circumstances were examined all tending to show that glaciers had once been present in the regions where the blocks are found. The habits of glaciers have been studied where they still exist: how they slowly move down, carrying fragments of rock; how icebergs break off when they reach water, float off with their load, and drop it when they melt; how they grind and smooth the surfaces of rocks over which they pass or that are frozen into them; how they undercut and mark the faces of precipices past which they move; how moraines are formed at the melting ends of them, and so forth. When a district exhibits all the circumstances that are now observed to attend the action of glaciers, the proof of the guess that glaciers were once there is complete. — WILLIAM MINTO: *Logic* (adapted).

EXERCISE 129. (*Oral.*) **How to avoid an awkward change of structure in the sentence.** — Sometimes a sentence is pulled about by the mind as a child by a cross nurse. It begins in the active voice, but is twitched aside into the passive. It begins as the act of one person, but ends as that of another. Even so admirable a writer as John Fiske has this sentence: "But

Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency, a third attack was ordered." This "British persistency" is evidently Howe's. Why not give him full credit for it? thus — "But Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency he ordered a third attack."

Change or omit the italicized words so as to turn the following compound sentences into simple. In other words, let each sentence have but one subject.

1. Judge Hughes wrote Tom Brown at Rugby, and also Tom Brown at Oxford *was written by him.*

2. Tom and East became good friends, and the tyranny of a certain insolent fellow *was sturdily resisted by them* together.

3. You will see no sudden jerks of the rudder, nor *will* any clumsy rounding of a point *be seen.*

4. Miller, motionless till now, lifts his right hand, and the tassel *is whirled* round his head.

5. He disliked the idea of spending the night in the old country house, and still more *to go* through the tapestried chamber, but *it was immediately determined by him* that such an invitation must not be refused.

6. The boys in the schools "put into Coventry" the boy who, while holding the bat, flinches at the approach

of the cricket-ball; *he is ignored;*[1] no one speaks to him, walks with him, sits with him. Few boys get "into Coventry" a second time; they prefer a broken limb to dodging. If the Duke of Wellington ever did say, "Waterloo was won on the Eaton cricket-field," that "Coventry" business explains it. — MOSES COIT TYLER.

Conclusion under Exercise 129: Often compel a simple sentence to do the work of a compound.

EXERCISE 130. (*Written.*) Revise past themes in the light of Exercise 129.

EXERCISE 131. (*Oral.*) **How to dispose of modifiers masking as sentences.** — "General Kitchener is an English Lord. General Kitchener fought in Africa. General Kitchener there defeated a fierce people. General Kitchener was asked to write a book about his victories. General Kitchener said, 'Let us have one general who has not written a book.'" Is this group of sentences wasteful or economical of space? How many verbs are there in the group? If now we try to combine all the sentences into one, taking Kitchener as the simple subject, and reducing the first three sentences to a modified subject, we shall have: "General Lord Kitchener, who defeated a fierce African people, refused to write of his victories, saying,

[1] Here the change to the passive is good. Why?

'Let us have one general who has not written a book.'"

Hawthorne wrote: —

> Carlyle dresses so badly, and wears such a rough outside, that the flunkies are rude to him at gentlemen's doors.

A less logical writer would have made two or three sentences instead of that one; he would have said, "Carlyle dresses very badly, and wears a rough outside. They say that the flunkies are rude to him at gentlemen's doors."

How many independent propositions are there in each of the following?

1. I think that having learned our letters we should read the best that is in literature, and not be forever repeating our a b abs, and words of one syllable, in the fourth or fifth classes, sitting on the lowest and foremost form all our lives. — HENRY D. THOREAU.

2. Let a man of masculine character and evident ability set himself to rule and drill boys, holding no unnecessary converse with them, working them to the height of their powers, insisting on the work[1] being done, not fearing to punish with severity, using terrible language on occasion, dealing with every boy alike without favor or partiality, giving rare praise with enthusiasm, and refraining always from mocking sarcasm, — which boys hate and never forgive, — and he will have his reward. — IAN MACLAREN.

[1] Compare footnote, p. 124.

The writers of these two selections have reduced to their proper rank as modifiers various thoughts that less logical writers would have left as sentences. They have expressed most of these thoughts by the help of participles. A long sentence full of participles is a little hard to manage, however. For example:—

Brown was crossing the bridge when a team loaded with clay for the brick works came down the hill from the depot, the driver losing control of the team, which crashed into Brown's buggy at the south end of the bridge, knocking Brown clear off the bank and throwing his wife out between the wagons, bruising and injuring her quite badly, but the doctor thought no bones were broken.

Examine the following compound sentences, to decide whether or not there is in each some important thought to which the others ought to have been subordinated. Then improve the unity by reducing the subordinate ideas to dependent clauses begun by a participle, or a relative adverb like *when.*

1. I reached the top; I lay down.

2. The soldiers were perhaps somewhat sleepy with the sultriness of the afternoon; they had now laid by much of their vigilance.

3. I spied an honest fellow coming along a lane, and asked him if he had ever heard of a house called the house of Shaws.

4. The next person I came across was a dapper little man in a beautiful white wig. I knew well that barbers were great gossips, and I asked him plainly what kind of a man was Mr. Balfour of the Shaws.

5. In these days folk still believed in witches and trembled at a curse. This curse fell pat, like a wayside omen, to arrest me; it took the pith out of my legs.

6. I was called in at last; my uncle counted out into my hand seven and thirty golden guinea pieces.

7. I had come close to one of the turns in the stair; I felt my way as usual; my hand slipped upon an edge and found nothing but emptiness beyond it.

8. I returned to the kitchen; I made up such a blaze as had not shone there for many a long year; I wrapped myself in my plaid; I lay down upon the chests and fell asleep.

Read aloud the following sentences, omitting the useless verbs bracketed, and reducing to phrases the clauses italicized:[1] —

Englishmen are plucky, even *when they are boys.*

One of the Napiers, *who are a famous fighting family,* while [he was] directing the troops in a battle, had his jaw smashed. He went to the rear, [he proceeded] to the surgeon, had the jaw bandaged, and returned to the fighting line. A shot made his right arm useless. A surgeon *who was in the field staff* bound it up, and Napier was soon in front again.

In the following passages reduce any unduly prominent sentences to the rank of dependent

[1] Italics are represented in manuscript by underscoring. Foreign words are usually underscored; can you give an example from an earlier exercise?

clauses, by the use of *as*, *though*, *because*, *since*, or *inasmuch as*.

1. A lady once offered me a mat. I had no room to spare within the house, nor time to spare within or without to shake it. I declined it, preferring to wipe my feet on the sod before my door.

2. This road grew familiar to me. Now I try to recall it. I remember first this detail and then that. I finally come to see it all again in my mind.

3. My journey's done. The others go ashore. I must needs ask something. Let me have a whole holiday.

4. I may speak with the tongues of men and angels. But if I have not charity, it profiteth me nothing.

5. This is the bitter truth. I shall not attempt to deny it.

Conclusion under Exercise 131: Reduce to clauses or phrases any sentences which can easily be reduced.

EXERCISE 132. (*Written.*) Begin the revision of past themes in the light of Exercise 131.

EXERCISE 133. (*Written.*) Continue the revision of past themes in the light of Exercise 131.

EXERCISE 134. (*Written.*) Conclude the revision of past themes in the light of Exercise 131.

EXERCISE 135. (*Oral.*) Read aloud your best recent theme and receive criticisms from the class.

CHAPTER V

CORRECTNESS IN THE USE OF WORDS

EXERCISE 136. (*Oral.*) **To use certain nouns and pronouns correctly.** — Suppose that a writer uses a good English word, but uses it in a sense not found in the best authors. In this case he employs it improperly; he commits an *impropriety*. Sometimes two words sound so much alike that they are mistaken one for the other; for instance, *accept* and *except*. Sometimes they mean nearly the same thing, and so come to be confused; for example, *continual* and *continuous*. The following list gives nouns and pronouns that are frequently misused. The illustrative sentences contain the correct or the preferred usage.

Ability, capacity.

1. The *capacity* of man's memory is great.
2. *Capacity* for learning and *ability* for doing are secrets of success.

Do these words share the idea of *power*?

Acceptance, acceptation.

1. His *acceptance* was graceful.
2. You use the word in its common *acceptation.*

Each of these words contains the idea to *take.* In what sense may this be said?

Access, accession.

1. *Access* to the director is easy.
2. The library has received an *accession* of books.
3. She was seized with an *access* of grief.
4. The Tsar celebrated his *accession* to the throne.

Each of these words contains the idea of *entrance. Access* means the entrance of a person into a room or into the presence of another; also the entrance of a flood of emotion into the mind. *Accession* means the entrance of a person into the rights of a position; also the entrance of books or other objects to a collection,—an addition to the collection.

Act, action.

1. Character is developed by *action.*
2. Our own *acts* for good or ill speak for us.

Explain how both these words hold the idea of *do.*

Advance, advancement.

1. The swallow comes with the *advance* of the season.

2. He has received *advancement.*
3. Each *advance* of Napoleon was swift.

What idea have these two words in common? Explain how they differ.

Alternative, choice.

1. There is no *alternative;* he must go.
2. There are only three *choices.*

Alternative is a choice between —— things.

Avocation, vocation.

1. My regular calling, or *vocation,* is teaching; for an *avocation* I spend my holidays in photography.

2. Dr. Weir Mitchell is a physician; but his regular *vocation* of medicine doesn't prevent him from following the delightful *avocation* of letters.

Both these words have the idea of *calling.* Explain how they differ. (What does *ab* mean in Latin?)

Balance, remainder.

1. The *balance* of the sum is due.
2. The *remainder* of the day is spent.

What relation exists between *balancing* (*a book*) and *remainder?*

Character, reputation.

1. His *reputation* for integrity is good.
2. His *character* is beyond reproach.

3. A man cannot always control his *reputation*, but he can control his *character*.

Character is what a man ——; reputation is what people —— of him.

Compliment, complement.

1. Woman's mind is by many considered the *complement* of man's, supplying certain things that the masculine mind has not.
2. His *compliments* are really *flatteries*.
3. The secretary supplied the army with its *complement* of stores.

Council, counsel.

1. His *counsel* defended him in the trial.
2. Let good *counsel* prevail.
3. The *council* of ten gave good *counsel*.

Define these two words. What idea have they in common?

EXERCISE 137. (*Oral.*) **The same subject continued.**

Majority, plurality.

A *majority* is more than half the whole number. A *plurality* is the excess of votes received by one candidate above another. When there are several candidates, the one who receives more votes than any other has a plurality.

In what respect are these words alike in meaning? in what unlike?

Myself, I.

We were three: brother, sister, and *I*. The others were very young, and *I myself* was not more than nine years old, but I thought *myself* quite able to take care of *myself* and them too.

Necessities, necessaries.

If we are driven to it by our *necessities*, we shall be able to find the *necessaries* of life, for these are few.

Observation, observance.

1. His *observation* of the habits of birds was keen.
2. His *observance* of the Sabbath was strict.

Is *watch* the best word for the idea shared by these words? Discuss.

Observation, remark.

1. Johnson's *observations* of men were keen.

2. Johnson's *observations* were made with his eyes; his *remarks*, with his tongue; and Boswell, by recording the remarks, recorded the *observations*.

What relation has a *remark* to an *observation?*

One's self, oneself.

One's self is preferable to *oneself*.

Party, person.

1. A *party* in a silk hat must be a party of Liliputians.
2. The *party* of the first part was two *persons*.
3. A seedy *person* joined the *party*.
4. I refuse to be a *party* to the deed.

Is the idea of a *part* always contained in the word *party?* Discuss.

Part, portion.

1. Esau sold his *portion*, the part allotted him.
2. The human body has many *parts*.
3. Waiter, one *portion* of roast beef will do!

What is a *portion?*

Prominent, predominant.

There were many *prominent* men in Lincoln's cabinet, but the President was always *predominant* among them.

Consult the unabridged dictionary as to the origin of these words.

Recipe, receipt.

As *receipt* comes from a Latin participle meaning "taken," it is easy to see why when money is taken a *receipt* is given. *Recipe* is a Latin imperative meaning "take"; naturally it is the better word for a formula in cooking; "take" so much salt, so much meal, so much water — and lo! a johnny cake.

Relative, relation.

One may have many *relatives* with whom he does not keep up close *relations*.

Is *relation* an abstract noun, or a concrete?

Residence, house.

1. Do not say *residence* when you mean house; the simpler word is the better.
2. He has his *residence* in his house.
3. His *residence*, or place of *residence*, is Montreal.

Sewage, sewerage.

The *sewage* flows through the system of *sewerage.*

Site, situation.

1. Lovely is Zion for *situation.*
2. The *site* of Troy was repeatedly built upon, each new Troy being in turn destroyed by fire or by some enemy.
3. The *situation* of Chicago by the lake gives the city fresh breezes.

What kind of place is a *site?* What is a *situation?*

EXERCISE 138. (*Oral.*) **To use certain verbs correctly.**

Accept, except.

1. All Cretans are liars, runs the proverb: the proverb *excepts* none.
2. He *accepted* the invitation.

Both words have the idea of *take.* How is this true of *except?*

Affect, effect.

1. Even the rumor *affected* his belief, changing it slightly.
2. He *effected* a junction with the other army.

Which of these words could properly govern *reconciliation? mind? health? release? conduct after release? destruction? conscience? peace of*

mind? Which one of the two words requires for an object a noun expressing an action?

Aggravate, irritate, tantalize.

1. Tantalus was *tantalized* by the sight of inaccessible fruit.
2. He *aggravates* the difficulty by trying to excuse his act.
3. He is *aggravating* his cold by going out.
4. He *irritates* me by his teasing.
5. The gravity of our case is but *aggravated* by delay.

Allude, mention.

1. Nobody would *allude* to an experience so unpleasant to all that party.
2. He *alluded* to Washington as the Father of his Country.
3. He *mentioned* several ways of accomplishing the work; then he went back to his duties, not *alluding* to the subject again.

Can a person *allude* to a thing without assuming knowledge of it on the part of his audience? Make *allusions* to several great men without *mentioning* their names.

Begin, commence.

These words are often interchangeable, but *commence* is the more formal. *Begin* is the better word ordinarily.

Bring, fetch.

1. Come here and *bring* the book.

2. Go and *fetch* the book.

Define these two words. What is their common idea?

Claim, assert, etc.

1. *Claim* means to assert a right to a thing as one's own. It means neither *to say, to assert, to declare, to maintain, to hold, to allege,* nor *to contend.*
2. He *claims* the right to be heard.
3. He *maintains* that he ought to be heard.
4. He *asserts* that such is the fact.

NOTE. — It is better not to use *claim* with the conjunction *that.*

Degrade, demean, debase.

1. Being in disgrace, the captain was *degraded* from his rank.
2. He *demeans* himself sometimes well, sometimes ill.
3. He *debases* [or *degrades*] himself by his profanity.

Give a synonym for *demean.*

Drank, drunk.

1. The horseman *drank* from the spring, and after he *had drunk* he let his horse drink.

Drive, ride.

In England one *rides* only when one is on horseback; one is said to *drive* if in a carriage. In America one *drives* when one holds the reins; but we *go driving* even when the coachman drives. There is also excellent authority

for *take a ride*, and *go riding*, when conveyance in a carriage is meant.

Endorse, approve, second.

1. He *seconded* all his friend's propositions.
2. He *endorsed* the check across the top.
3. He *approved* the candidate.

What is a *dorsal* fin? What does *endorse* mean, by etymology?

Got, gotten, have.

1. *Got* is perhaps preferable to *gotten.*
2. Don't say you've *got* a thing when you merely *have it*, without having secured it.

What idea is common to *get* and *have*?

Guess, think, reckon.

1. I *think* I shall go.
2. He *reckoned* the cost before he started.
3. I *guess* there are a hundred.

The habitual misuse of *guess* is an American fault.

EXERCISE 139. (*Oral.*) **The same subject continued.**

Intend, calculate.

1. She received his apologies with a resentment they were *likely*, but were not intended, to inspire.[1]
2. He aimed at the animal a blow *calculated* to kill it.
3. I fully *intend* to go, but cannot *calculate* how soon.

[1] A. S. Hill: *Foundations of Rhetoric*, p. 110 (Harpers).

Let, leave.

1. *Let* me be! Don't bother me when I want to study.
2. *Let* me alone!
3. *Leave* me alone here.
4. *Let* go! Unhand me.

Let once meant "to hinder." Now it means the opposite — "permit."

Lie, lay.

1. He *lay* down on the sofa.
2. He *laid* the book down on the table.
3. I will *lay* my clean linen out, and then *lie* down.

Locate, settle.

1. He *located his house* there (not *located there*).
2. He *settles* in Chicago.

Loan, lend.

It is not incorrect to use *loan* in the sense of *lend*, but *lend* is the less formal word, and the preferable.

May, can.

May it not be said that any person who has not learned the difference between these two words, *can* hardly be permitted to call himself a user of good English?

It is not hard to see why people confuse these two words. Often the questioner feels that the

refusal of his request will make a barrier over which he *cannot* go. When he says "Can I go," he is feeling, "Will you make it possible for me to go? for unless you consent I cannot go — I cannot afford to go, or I cannot conscientiously, or I cannot and remain on right terms with you." Nevertheless, *may* is the only correct word to use in asking permission.

Proved, proven.

1. The point was not *proved.*
2. Verdict: "Not *proven.*"

Proven is a Scotch legal term, wrongly supposed by some persons to be preferable in ordinary use to *proved.*

Purpose, propose.

1. One can't *propose* unless he proposes something to somebody.
2. One can *purpose* to do a thing, without *proposing* it to any one.

How do both these words contain the idea of *placing?*

Raise, rear.

Men are *reared;* men *raise* cattle.

Sit, set.

1. *Set* the eggs under the hen; she will *sit* on them, and so become a *sitting* hen.

2. *Set* your basket on the table and *set* yourself down. *Sit* down, I insist; you look too tired to stand.

Stay, stop.

1. He *stopped* at Albany; he went no farther.
2. At what hotel are you *staying*, these days?

Transpire, happen.

A good many things *happened* that dark night when the boys were out for a lark; but it never *transpired* what really did happen; nothing leaked out or got to the light.

Spiro means "to breathe." *Trans* (across), when in composition, means "through," "out." Is it not clear how the present use of the word comes about? Explain. Compare the words *expire*, *conspire*, *inspire*. How does each get its present meaning?

Were, was.

1. If he *were* as strong as you, he would work as hard; but he's not so strong.

2. If he *was* present, he ought to have stopped the fight.

Wish, want, desire.

1. It is sometimes correct enough to say *want* in the place of *wish*.

2. You shall *want* nothing; all shall be supplied.

3. You shall not want anything you may *desire*.

Which idea springs out of the other — *want* from *wish*, or *wish* from *want*?

EXERCISE 140. (*Oral.*) **The same subject continued.** — Most Americans use the word *will* too frequently, to the neglect of *shall.* Nearly always "I shall," "we shall," simply foretell the future act. "I shall be there" incidentally announces the speaker's intention, but the chief thing it announces is that the speaker *will be there.* But if we wish to foretell a future act not our own, we say "you will," or "he will," or "they will." This rule holds in conditional sentences, thus: "If we should stay, we should be glad to see you."

"I will," "we will," *implies either deliberate intention or distinct willingness.* "I will go" means either "I am determined to go," or, "I am willing to go."

Our first rule is accordingly as follows: *To indicate mere futurity, use* shall *in the first person,* will *in the second and third. Examples:* "I shall be glad to come. You and the others will find me on hand at the pier." So far, so good. But note that this rule also applies when the speaker is made to report his own words. "Abner *says* that he *shall* be glad to come, and that you and the others *will* find him on hand at the pier." Just so if the indirect discourse is in the *past,* and it is still the speaker who reports

his own words. "Abner *said* that he *should* be glad to come, and that you and the others *would* find him at the pier." All this seems sensible enough, for the speaker is merely made to foretell his own future act. The rule is too often broken. "Abner said he was afraid he'd miss the boat." Here the contraction *he'd* stands (as always) for *he would*, whereas the strictly correct form is *he should*. The same rule applies when instead of such a word as *say* we have *think*, or *fear*, or *believe*. "Luke thinks he *shall* miss his boat," is correct; so is, "Luke feared he *should* miss the boat." Rule: *After verbs of saying, thinking, telling, and the like,* shall (*or* should) *is the preferable auxiliary if the future act is foretold by the actor.*

Now we are ready to ask how these words should be used in questions. A very simple rule is enough for most purposes: *In the second and third persons, use in the question the form you expect in the answer.*

"Shall you[1] go by way of our house, Abner?" Abner replies, "I certainly shall."

[1] The student should note that "shall you go?" is a pleasant change from "are you going to go?" The American boy overworks the expressions "Are you going to?" "I am going to," etc.

"Will you kindly bring my lunch with you? the cook has it ready." "I will, with great pleasure."

The rule holds after verbs of saying, etc. Thus: "Abner's aunt asked him whether he *should* be at the pier by three. Abner replied that he *should*. Then she wanted to know if he *would* kindly bring her lunch along; Abner promised that he *would*."

If a question is put in the first person, *shall* often asks for instructions: "*Shall* I go?" But if mere information is asked, *shall* is still the form: "*Shall* I be required to do all this?" "Yes, I fear you will." Briefly, then, *for a question in the first person always use* shall.

Where blanks appear in the following sentences insert the right auxiliary. Correct any misuse of auxiliaries.

1. Sometimes an Irishman, sometimes a Frenchman, is credited with this remark: "I will be drowned; nobody shall help me."
2. I —— be delighted to see you with us.
3. I —— be obliged if you —— lend me your pencil.
4. The director thinks he —— be able to speak well of that student, if the boy —— need a good word.
5. —— you be content if you get to college?
6. —— I be permitted to say that you —— see him before anything is done?
7. Jim Hawkins was mortally afraid that he —— be

killed by Long John Silver; and in turn Long John began to fear that Jim —— be the death of him.

8. —— you like some bread? [Here *should* is the better word; *to like* is a word expressing wish, and it does not need the auxiliary *would*.]

9. —— you mind my asking where you bought that jersey?

10. His father insisted that he —— stick to the task; and the son afterwards seemed glad of the fact, and asked whether he —— do some more work of the same sort.

11. If we were better, we —— be happier.

12. In which sentence can a contraction of *he would* be used? (*a*) He said —— be glad to accept. (*b*) Luther declared —— go to a certain city, though there were as many devils there as tiles on the housetops.

13. —— I be asked to go? Yes, you will.

14. Of whom —— I be afraid?

EXERCISE 141. (*Written.*) Revise past themes in the light of Exercises 136, 137, 138, 139, and especially 140.

EXERCISE 142. (*Oral.*) **To use certain adjectives and adverbs correctly.**

All right, alright.

All right is all right as English; *alright* is all wrong; there is no such word.

Anybody else's, anybody's else.

"*Anybody else's* dog would have been shot

for his sheep-stealing." *Anybody's else* is often preferable at the end of the clause or sentence, thus: "If the dog had been *anybody else's*, it would have been shot; unfortunately it was *nobody's else*." The distinction has ceased to be a matter of logic, and become a matter of euphony.

Apt, likely, liable.

1. He is *apt* at languages.
2. He is *likely* to fail if he does not properly prepare himself. [Here *apt* was possible, but not so good as *likely*.]

Apt means "fitted," "fit." How could such an idea as "It is *apt* to rain this month" spring from the idea of *fit?*

3. He is *likely* to succeed if only he tries.
4. He is *liable* to arrest and quarantine,—though not *likely* to be arrested,—merely because he is *liable* to come down with a contagious disease.

With what kind of feeling does a person regard that to which he is *liable?*

Bad, badly.

1. Onions smell *bad*.
2. He looks morally *bad*.
3. He isn't well; he is looking *badly*.
4. Jones is running *badly* in this race.

There is a group of words — verbs of sensation and the like, *look*, *sound*, *feel*, *smell*, *taste*, *appear*, *seem* — which take an adjective to complete their meaning. "She looks *sweet*," "It tastes *sweet*," "She *seems* happy," are common and correct ways of speaking. *Notice that here something of the same idea can be given by saying*, "She *is* sweet," "It *is* sweet," "She *is* happy." The *sweet* idea or the *happy* idea describes the subject, the person, not the verb. Of course, one might write a sentence in which the *sweet* idea would tell the way a given act was done. "She looked sweetly" would imply that she was gazing sweetly at something or somebody.

But here must be noted an exception or two. (*a*) The word *bad* has two senses: moral badness, and badness that is not moral — badness of health, for instance. If I say "I feel bad," the bad seems to mean moral badness; *i.e.* "I *am* bad." It is therefore permissible to break the rule and apply *badly* to physical feeling. "I feel badly" is a common expression for "I feel sick"; and by the exception to the rule is correct. Which is better in the following sentence — *bad* or *badly?* "It sounds —— to hear a young man swear." (*b*) There are a few cases where the adverb is retained when the

verb is not felt as acting. "The report sounds well," certainly does not mean that the report is in good health; but it is certainly good English. Similarly we have: "She appears well in company."

Continual, continuous.

1. A *continual* dropping is a Biblical phrase.
2. A *continuous* dropping would not be a dropping at all. It would be a stream.

What idea have these words in common?

Either, any.

1. *Either* of the two will answer.
2. *Any* of the three will answer.

First [**not firstly**].

First, it is desirable to buy a good fountain pen; *secondly*, it is necessary to keep it clean.

Funny, odd.

1. It is *odd* that I haven't heard of this before.
2. It is a *funny* sight to see Fido trying desperately to catch his own tail.

Can you explain something of the mental process by which a child comes to say *funny* so frequently, and *odd* or *strange* so rarely? Is it all a matter of imitation, or is there some other reason? Are not things oftener *strange* to a child than *funny?*

Healthy, healthful.

Healthful food makes a *healthy* man.

Give a synonym for *healthful* as applied to food.

Imminent, eminent, immanent.

1. The *eminent* Latin writer, Livy, speaks of Hannibal's elephants as looming up — *eminentes* — through the mist.
2. That God is *immanent* in all the world was a doctrine of the Greek fathers; they meant that He pervades and is diffused throughout it.
3. The sword of Damocles hung *imminent*, suspended by a hair.
4. He is in *imminent* danger of disgrace.

With which two of these words is the idea of *threaten* connected? Which has the idea of *remain*, or *stay?*

Last, latest.

1. The *last* page of the book is done.
2. The *latest* news from the patient is bad.

Does *latest* imply anything as to the future?

Last, preceding.

1. Let each paragraph be joined smoothly with the *preceding*.
2. The *last* paragraph ends the theme.

Like, as.

1. He talks *like* his father.
2. He talks *as* his father talks.
3. I want some pies *like those* mother used to make.

Mad, angry.

1. There is no reason for being *angry*.
2. Much learning hath made thee *mad*.
3. He was *mad* with rage — fairly insane.

Most, almost.

1. *Most* men are optimists.
2. *Almost* every man loves praise.

EXERCISE 143. (*Oral.*) **The same subject continued.**

Oral, verbal.

1. Miles Standish's act of sending the Indians a snakeskin filled with powder and ball, was a message, but not a *verbal* message.
2. If you are to see John, let me send him this *oral* message: Never say die.
3. The corrections did not affect the truth of the statements, but only the manner: they were *verbal* corrections.
4. The telegraph operator translates into *verbal* form the message that he hears in the ticking of his receiver.

The Latin word *os* means "mouth"; the Latin word *verbum* means a "word." Do *oral* and *verbal* keep the sense of the Latin words? Can a verbal message be oral? Can an oral message be verbal? Is an oral message ordinarily verbal? Can you imagine an oral message that is not verbal?

Posted, informed.

1. The ledger is well *posted.*
2. The editor is well *informed.*

Can you see the slightest reasonable advantage in speaking of a person as well *posted?* In other words, does this commercial slang lend any real force?

Practicable, practical.

His scheme won't work; it isn't *practicable.* I'm afraid he isn't so *practical* a schemer as we thought.

Quite, somewhat, very, rather, entirely, wholly

1. *Quite* never means "very," "rather," or "somewhat." It means "wholly."
2. Harry is *quite* well; he is never sick.
3. Yes, I like him *rather* well.
4. Thank you; I'm *quite* myself again.

Curtail[1] *quite*, and you get another good English adjective from the same root. How is this shorter word related in sense to the longer? With which of the following expressions can *quite* be used? well (adj.), sick, recovered, pretty, finished, settled, nice, good, assured, patient, used up, satisfied, a good deal,[2] fine, a hero, a way, a mile, a noise, a failure, a lot, a

[1] Students who have worked at puzzles will remember that *curtail* means to cut off the last letter.

[2] "Good deal" and "great deal" are equally correct expressions. *Deal* is Anglo-Saxon *dæl*, meaning *share* or *part.* "A good part," "a good share" are also correct.

hundred, a few, a good many, a million, a dozen, some, well (adv.), a while, an hour, your debtor, every one, all, around, through, under, o'er-thrown, down, elated, in a rage, underestimate, vanquished, quarrelsome, lovely, everywhere, crestfallen.

Real, really, extremely.

1. I think he's a *real* count.
2. I think he's *extremely* mean.
3. He's *really* a very fine fellow.

Parse the words italicized above.

Some, somewhat.

1. The sick man is *somewhat* better this morning.
2. *Some* men have greatness thrust upon them.

Parse the words italicized above.

Some place else, somewhere else.

He was brought up *somewhere else* [not *some place else*].

Underhand, underhanded.

He acts in a mean, *underhand* [not *underhanded*] way.

EXERCISE 144. (*Oral.*) *A.* **To use certain prepositions and conjunctions correctly.**

But that, but what.

I don't know *but that* you may doubt it when I say so, but I assure you that I want nothing *but what* belongs to me.

Different from, other than.

1. She is different *from* other girls [not *than*].
2. She is different from other girls, and nicer [not *different and nicer than*].
3. There is no way, *other than* incessant revision, by which composition can be mastered.

During, in the course of.

During the entire day we watched the dreary alkali desert as we sped across it, hoping in vain that *in the course of* the day we should see some oasis.

In, into.

1. Bruno looked up *into* his master's face.
2. He got *into* the chariot.
3. He sprang *into* the lake, while I stayed *in* the boat.
4. Once *in* the lake, he swam round.

What difference in the use of these words?

On to, onto.

On to is correct, *onto* incorrect. *Upon* is better than *on to* in very many cases.

Without, unless.

We may not go *without* permission; and we can't get permission *unless* father gets home by noon.

B. **To choose right words for use in given paragraphs.** — The following selections are from John Ruskin. Within each pair of brackets a word is given, sometimes the right one, sometimes the wrong one. Study the meaning of each sen-

tence, and satisfy yourself as to the best expression for each place in question.

1. The ennobling difference between one man and another — between one animal and another — is precisely in this, that one feels more than another. If we were sponges, perhaps sensation might not be easily [gotten] for us; if we were earthworms, [apt] at every instant to be cut in two by the spade, perhaps too much sensation might not be good for us.

2. Very ready we are to say of a book, "How good this is — that's exactly what I think!" But the right feeling is, "How [odd] that is! I never thought of that before, and yet I see it is true; or if I do not now, I hope I shall some day."

3. I believe, then, with this exception, that a girl's education should be nearly, in its course and material of study, the same as a boy's; but [entirely] differently directed. A woman in any rank of life ought to know whatever her husband is [liable] to know, but to know it in a different way.

4. I do not blame them for this, but only for their narrow motive in this. I would have them [want] and [assert] the title of "lady" provided they [allege] not merely the title, but the office and duty signified by it.

5. But now, having no true [avocation], we pour our whole masculine energy into the false business of money-making.

6. Having then faithfully listened to the great teachers, that you may enter into their thoughts, you have yet this higher [advancement] to make, — you have to enter into their hearts.

7. And, lastly, a great nation does not mock Heaven and its Powers by pretending belief in a revelation which [asserts] the love of money to be the root of *all*

evil, and [claiming], at the same time that it is actuated, and [proposes] to be actuated, in all chief national deeds and measures, by no other love.

8. But an education "which shall keep a good coat on my son's back; which shall [capacitate] him to ring with confidence the visitors' bell at double-belled doors; which shall result ultimately in the establishment of a double-belled door to his own [residence] — in a word, which shall lead to [advance] in life — *this* we pray for on bent knees; and this is *all* we pray for." It never seems to occur to the parents that there may be an education which in itself *is* [advance] in Life; that any other than that may perhaps be [advancement] in Death; and that this essential education might be more easily [gotten] or given, than they [guess], if they set about it in the right way, while it is for no price and by no favor to be [got], if they set about it in the wrong.

9. The chance and scattered evil that may here and there haunt, or hide itself in, a powerful book, never does any harm to a noble girl; but the emptiness of an author oppresses her, and his amiable folly [degrades] her. And if she can have [access] to a good library of old and classical books, there need be no choosing at all. Keep the modern magazine and novel out of your girl's way; turn her loose into the old library every day, and [let] her alone.

EXERCISE 145. (*Written.*) Revise past themes in the light of Exercises 141, 142, 143, and 144.

CHAPTER VI

LETTER-WRITING AS A FORM OF COMPOSITION

EXERCISE 146. (*Oral.*) **To note the rules of clearness and courtesy in letter-writing.** — There are two general classes of letters: informal or personal, and formal or impersonal. Each kind is governed by the general principles of clearness and courtesy. Mischief is sure to follow if either of these principles is disregarded. A writer may indulge in extravagance of statement when he writes for the public, and "there is no harm done, for the speaker is one and the listener is another."[1] But it is quite a different matter when one is making business promises, or trying to pacify a distant friend with whom there is a misunderstanding. A shrewd politician knows enough not to write too many letters, and not to write anything that he cannot stand by. A woman of tact knows that the success of some

[1] The Turkish Cadi to the English Traveller. James, *Psychology*, II. 640.

social plan may turn upon the choice of a single word in the leave-taking of a note.

Business Letters. — These are formal, impersonal. A good business letter is (1) clear, (2) courteous, (3) brief. It shows unmistakably (*a*) who is writing, (*b*) where, (*c*) when, (*d*) to whom. It is definite in its language, so that no inquiry need be made as to any part of its meaning. It observes the best conventions of address and signature. It refrains from brusque remarks, even in reply to a rude letter. It is appreciative. A good business man always takes into account that a handful of trade is a handful of gold; if he is favored with orders, he goes to the trouble of thanking his customers. It does not curtly abbreviate sentences and signatures. Life is not so short but that we may avoid penning such insults as this: "Y'rs rec'd and contents noted. Have ordered Jones to push the deal through. Shall see you soon. Y'rs etc."

Headings and Signatures in Business Letters. — A business letter should show where it was written, and where the answer should be sent. If these places are the same, the one address may be indicated either at the beginning or at the end, preferably the former. Street and number

should always be given in the case of city addresses. The date of writing should be placed at the beginning, the month being written or abbreviated, not indicated by a figure. The heading ought also to indicate to whom the letter is sent. Since in theory or in fact there may be other persons of the same name, the correspondent's address should usually be placed beneath his name. The most common signatures in business letters are *Yours truly*, *Yours very truly*, and *Very truly yours*. In writing a business letter, a girl signs her full name. She may place (*Miss*) before it in parentheses; but the better plan is to write, at the left of her signature, her name and address as she wishes it written, and above it the direction "Please address." For example: —

Yours truly,
HELEN ROE.

Please address: —
MISS HELEN ROE,
Graysville,
Penna.

Titles in business letters. — Firm names need not be preceded by *Messrs.*, although this form certainly adds to the courtesy of the communication. Names of individuals should regularly be preceded by *Mr.* Whether a person should

be addressed by his professional title depends somewhat upon the character of the business. *In the United States a commercial letter is sufficiently courteous if Mr. precedes the name of the person addressed.* This title is in better taste, as applied to business men, than *Esq*. But there is no objection to the use of certain titles, and they are desirable if the business be one which pertains to the profession of the person addressed. Initials should always be given. "Rev. Brown," "Hon. Jones," are inexcusable forms.

The envelope. — The address on the envelope should be as legible as possible. Names of states should preferably not be contracted. As Professor J. M. Hart remarks, "The only current abbreviations that seem to be safe are Penna., Conn., and D.C."[1] New York City may be written for New York, N.Y. The same rules for titles apply to the envelope as to the heading. If the comma is placed after one line of the address, it must be placed after the others. It is needed after none.

EXERCISE 147. (*Written.*) **To write a clear and courteous business letter, and a petition.** —

[1] *Handbook of English Composition*, p. 348 (Eldredge & Bro.).

Write a business letter, replying clearly and courteously to the following imaginary communication: —

14 Grasmere Street,
Boston, Massachusetts,
Dec. 4, 1897.

Miss Helen Roe,
Graysville, Penna.

Dear Madam: —

We beg to acknowledge the receipt of your order of Dec. 2. Since you mention the fact that the goods are intended as a Christmas surprise, we have taken the liberty of holding them, and writing for orders as to desired date of shipment to the address you specify. We remain,

Very respectfully yours,

Weaver & Weaver.

Write a petition to some person or persons in authority, following in general the form given below: —

The Faculty of Lewis Institute.

Gentlemen: We, the undersigned, respectfully ask the privilege of organizing a new literary society, to be called the Parnassian. We enclose a copy of the proposed constitution, which we are ready to sign. If further information is desired, we shall be glad to appoint a committee to wait upon you at any time you may designate.

C. E. Bates,
H. Bulkley, etc.

EXERCISE 148. (*Written.*) **To write a courteous note to a stranger.** — A note is always less formal than a letter, and usually shorter. Occasions sometimes arise for writing notes to strangers. Such notes are often requests or answers to inquiries. They are much less formal than business letters, much more formal than notes to acquaintances or friends. Write a courteous reply to the following imaginary note from a stranger: —

PLAINFIELD, NEW JERSEY,
March 7, 1899.

MY DEAR SIR:[1]

I see by the morning paper that a homing pigeon has been found by you, and that you are at a loss to know where it belongs. I venture to suggest, on noting the mention of the tiny aluminum box containing a cipher message, that the bird may belong to the Naval Academy at Annapolis. A note addressed to Professor Henri Marion, the inventor of the little box, would solve the riddle.

Yours very truly,

HERBERT TAYLOR.

MR. F. JONES,
Feltville, New Jersey.

EXERCISE 149. (*Oral and Written.*) **How to use the dash properly.** — Read the following passages aloud: —

[1] Note that "dear" begins with a small letter.

1. Modern methods of advanced instruction in our schools have changed the three R's to the three H's,— the hand, the head, the heart.

2. Sham is not dead yet, but he is the next best or next worse thing,—he is unfashionable; and now imitations, whether of manners or of marbles, of diamonds or of devotion, of character or of complexion, are marks of a vulgar and uncultivated mind.—W. T. S. HEWETT: *Notes for Boys.*

The dash is correctly used in the two preceding selections. In both cases it produces a certain—what? is it not a certain suspense? This suspense in both cases precedes a summing up of that which has been said just before. Show that this is so.

Read also the following:—

To read well,—that is, to read true books in a true spirit,—is a noble exercise, and one that will task the reader more than any exercise which the customs of the day esteem. It requires a training such as the athletes underwent, the steady intention almost of the whole life to this object. Books must be read as deliberately and reservedly as they were written.—HENRY D. THOREAU: *Walden.*

Point out the parenthetical clause. Here the dashes do not exactly indicate suspense. They intensify the parenthetical expression, showing a greater degree of disconnection than is shown by the comma; they make the parenthesis seem like a break in the chain of thought.

Read also the following: —

"The fruit of the bread-tree consists principally of hot rolls. The butter-muffin variety is supposed to be a hybrid with the cocoanut palm, the cream found on the milk of the cocoanut exuding from the hybrid in the shape of butter, just as the ripe fruit is splitting, so as to fit it for the tea-table, where it is commonly served up with cold —"

— There — I don't want to read any more of it. — CHARLES LAMB.

What effect has the dash after "cold"?

The sentence suddenly —

In conclusion, read the following extract from a letter: —

I just love to keep house — I have my washing and ironing done away — and a woman to help me once a week — I haven't a carpet in the house — all hardwood floors and matting — and everything just the way I want — my kitchen is a dream — I have a gas range too — To us it is perfection — It's just a piece of heaven on earth —

What is the fault in punctuation in this passage?

Conclusion under Exercise 149: Use the dash to indicate either suspense or a sudden break in the thought, but never use it as a period.

Revise past themes in the light of this conclusion.

EXERCISE 150. (*Oral and Written.*) **How to use the interrogation point properly.**—Read the following passages aloud: —

1. Shall we gain strength by lying still? Shall we aspire to nothing? try nothing? do nothing?

2. "How can a man come to know himself?" asked Goethe. "Never by thinking, but by doing."

3. "What is the use of thee, thou gnarled sapling?" said a young larch tree to a young oak. "I grow three feet in a year, thou scarcely as many inches; I am straight and taper as a reed, thou straggling and twisted as a loosened withe." "And thy duration," answered the oak, "is some third part of man's life, and I am appointed to flourish for a thousand years. Thou art felled and sawed into palings, where thou rottest and art burnt after a single summer; of me are fashioned battle-ships, and I carry mariners and heroes into unknown seas." — CARLYLE.

What facts do you observe in the preceding selections concerning the use of the interrogation point?

What fault do you observe in the punctuation of the following sentences: —

"Is not one man as good as another," asked the socialist. "Why, pray," replied the mill-owner.

Conclusion under Exercise 150: Use the interrogation point at the end of every question, even if this be but a part of a sentence.

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Revise past themes in the light of this conclusion.

EXERCISE 151. (*Written.*) **To write three formal social notes.** — Following in general the models given below, write (1) a formal invitation to dinner; (2) an acceptance of this invitation; (3) regrets at inability to accept.

1. Mr. Frederick Estoff, Jr., requests the pleasure of Mr. Edward Edward's company at dinner on Tuesday, June sixth, at seven o'clock, to meet Mr. and Mrs. Frederick Estoff.

   12 Pear Street, May twentieth, 1899.

2. Mr. Edward Edward accepts with much pleasure the kind invitation of Mr. Frederick Estoff, Jr., to dinner for June sixth, to meet Mr. and Mrs. Frederick Estoff.

   14 Sycamore Street, May twenty-third,[1] 1899.

3. Mr. Edward Edward regrets extremely that a previous engagement prevents his acceptance of Mr. Frederick Estoff, Jr.'s kind invitation to dinner for June sixth, to meet Mr. and Mrs. Frederick Estoff.

   14 Sycamore Street, May twenty-third, 1899.

EXERCISE 152. (*Written.*) **To write two informal notes, one of acceptance, one of regrets.** — Informal notes may be somewhat informal, as

[1] Note the hyphen.

when one addresses an older friend, or very informal, as when one addresses an intimate friend of one's own age. Write an acceptance for each of the following invitations. Address the "instructor" as "My dear Mr. Evarts," and sign yourself to him as "Very respectfully yours" or "Affectionately your pupil."

1.

900 South Prairie Avenue,
Chicago, Illinois,
July 17, 1899.

My dear Tom:—

A few days after school closed I received a very interesting box of seaweeds from a friend who is in Alaska. They were too late to be shown to the class, but I know you will hardly like to miss them. Suppose you come to lunch day after to-morrow, at one, if you are free. Ask your cousin Horace to come if he is staying with you. Drop me a note, for Mrs. Evarts's sake.

Faithfully yours,

G. M. R. Evarts.

Mr. Tom Edgren,
10074 South Prairie.

2.

July 18, 1899.

Dear Tom:—

Why can't you come to lunch to-morrow? Both sisters are home from boarding school, and I dare say they will tolerate you if you put in an appearance. Katy always has lunch on at one.

Yours,

Fred.

EXERCISE 153. (*Written.*) After hearing the following informal note read, ask the meaning of any unfamiliar words. Then reproduce it, using: received, illegible, very pleasant, pleasanter, decipher, mastered, signanature, guessed, singular, perpetual, novelty.

AN ILLEGIBLE LETTER

It is said of Thomas Bailey Aldrich that he once received a letter from his friend, Professor Edward S. Morse, and found the handwriting wholly illegible. Mr. Aldrich was not at a loss for an answer. In due time, there came to Mr. Morse the following reply:—

"*My dear Morse:* It was very pleasant to receive a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date, which I knew, and the signature, at which I guessed.

"There is a singular and perpetual charm in a letter of yours—it never grows old, and it never loses its novelty. One can say every morning as one looks at it: 'Here's a letter of Morse's I haven't read yet. I think I shall take another shy at it to-day, and maybe I shall be able in the course of a few years to make out what he means by those t's[1] that look like w's, and those i's that haven't any eyebrows.'

"Other letters are read, and thrown away and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime."

[1] Note that the plural of single letters and words is made by using the apostrophe. Compare the phrase "too many *and's*."

EXERCISE 154. (*Written.*) **To write a personal letter.** — The letter one writes informally to a friend or a relative, should be in tone pretty nearly what one's conversation with the given person would be. To give such a letter the tone which represents exactly the relation between the two people is a hard task. The nicest sense of tact is required in order not to be too stiff and not too familiar. Personal letters demand the art of colloquial composition. Those unperceptive persons who have but one style of composition, — that of a book, or that of a clerk, — make sorry work of personal letters. Suppose that you have always known one of these persons. You have played with him, read with him, perhaps fought with him. When you meet, he calls you by your first name. When he writes to ask you to visit him, he addresses you as *Dear Sir*, and signs himself *Respectfully!* His letter gives you a chill. There is too little of the personal letter-writing of the better sort, the leisurely, careful, courteous, old-fashioned kind of written talk, — writing that, like Thomas Cholmondeley's, could be signed, "Ever yours and not in haste."

Write to some friend a real letter, such as

will be appropriate. This letter will not be read by any member of the class, — unless the friend happens to belong to the class.

EXERCISE 155. (*Oral and Written.*) **When to use the exclamation point.** — Read aloud the following selections : —

1. "A youth thoughtless, when all the happiness of his home forever depends on the chances or the passions of an hour!" exclaims Ruskin.

2. Dr. Livingstone came across tribes in the interior of Africa who had never seen a looking-glass, or any of its substitutes. Once, when some of them were looking at their own faces in his mirror, and seeing for the first time how they looked, he heard them exclaiming about themselves, "How ugly I look!" "What a queer fellow!" "What a homely nose!"

3. Do not think the youth has no force because he cannot speak to you and me. Hark! in the next room, who spoke so clear and emphatic? Good Heaven! it is he! it is that very lump of bashfulness and phlegm which for weeks has done nothing but eat when you were by, that now rolls out these words like bell-strokes. It seems he knows how to speak to his contemporaries. Bashful or bold, then, he will know how to make us seniors very unnecessary. — EMERSON : *Self-Reliance.*

What facts do you observe in these passages concerning the use of the exclamation point?

Read now the following : —

The president of the London Chamber of Commerce gives twelve maxims which he has tested through years

of business experience, and which he recommends as tending to ensure success:—

1. Have a definite aim.
2. Go straight for it.
3. Master all details.
4. Always know more than you are expected to know.
5. Remember that difficulties are only made to overcome.
6. Treat failures as stepping-stones to further effort.
7. Never put your hand out farther than you can draw it back.
8. At times be bold; always prudent.
9. The minority often beats the majority in the end.
10. Make good use of other men's brains.
11. Listen well; answer cautiously; decide promptly.
12. Preserve, by all means in your power, "a sound mind in a sound body."

Are these maxims commands? or only directions or recommendations couched in the imperative? How should an emphatic command be punctuated?

Conclusion under Exercise 155: Use the exclamation point after a word, clause, or sentence that is truly exclamatory in thought.

Revise past themes in the light of this conclusion.

CHAPTER VII

THE LONG THEME, A CHAIN OF PARAGRAPHS

EXERCISE 156. (*Written.*) **To copy a dialogue correctly, using indentions and quotation marks.** — The long theme is a chain of paragraphs, just as the paragraph is a chain of sentences. Before attempting to compose a long theme, we may properly spend a little practice in growing familiar with its external form. Copy the following dialogue, taking care to get the indentions right (see pages 7–8), and the quotation marks in place.

THE MEETING OF STANLEY AND LIVINGSTONE

Suddenly I hear a voice on my right say: —

"Good morning, sir!"

Startled at hearing this greeting in the midst of such a crowd of black people, I turn sharply around in search of the man, and see him at my side, with the blackest of faces, but animated and joyous — a man dressed in a long white shirt, with a turban of American sheeting around his woolly head, and I ask: —

"Who the mischief are you?"

"I am Susi, the servant of Dr. Livingstone," said he, smiling, and showing a gleaming row of teeth.

"What! Is Dr. Livingstone here?"

"Yes, sir."

"In this village?"

"Yes, sir."

"Are you sure?"

"Sure, sure, sir. Why, I leave him just now."...

"Now, you Susi, run, and tell the Doctor I am coming."

"Yes, sir," and off he darted like a madman....

In the meantime the head of the expedition had halted, and the kirangozi was out of the ranks, holding his flag aloft, and Selim said to me: "I see the Doctor, sir. Oh, what an old man! He has got a white beard." And I — what would I not have given for a bit of friendly wilderness, where, unseen, I might vent my joy in some mad freak, such as idiotically biting my hand, turning a somersault, or slashing at trees, in order to allay those exciting feelings that were well-nigh uncontrollable. My heart beats fast, but I must not let my face betray my emotions, lest it shall detract from the dignity of a white man appearing under such extraordinary circumstances.

So I did that which I thought was most dignified. I pushed back the crowds, and, passing from the rear, walked down a living avenue of people, until I came in front of the semicircle of Arabs, in the front of which stood the white man with the gray beard. As I advanced slowly toward him I noticed he was pale, looked wearied, had a gray beard, wore a bluish cap with a faded gold band round it, had on a red-sleeved waistcoat, and a pair of gray tweed trousers. I would have run to him, only I was a coward in the presence of such a mob; would have embraced him, only, he being an Englishman, I did not know how he would receive me; so I did what cowardice

and false pride suggested was the best thing; walked deliberately to him, took off my hat and said: —

"Dr. Livingstone, I presume?"

"Yes," said he, with a kind smile, lifting his cap slightly.

I replace my hat on my head, and he puts on his cap, and we both grasp hands, and I then say aloud: —

"I thank God, Doctor, I have been permitted to see you."

He answered: "I feel thankful that I am here to welcome you." — HENRY M. STANLEY: *How I Found Livingstone.*

EXERCISE 157. (*Written.*) Invent a dialogue and write it down, using indentions and quotation marks correctly. Some subject of current interest in the life of the school may furnish a good topic, as, "Two students discuss the present condition of the literary societies." Be careful to place a comma after any vocative word or words, thus: "Say, Will," or "Look here, sir"; also after such words as "Yes," "Why," "Well," "Yes, sir," "Why, now," "Well, then."

EXERCISE 158. (*Written.*) After hearing the following selection read, ask the meaning of any unfamiliar words. Then reproduce it, using: haste, framed, raising, uncommonly, unobserved, dimensions, warped, brittle, peren-

nial, dank, dust-hole, bargain, possession, transferred, tolerable, staples, spikes, sloping, woodchuck, sumach, stain, vegetation, shelving, latitudes, equable, splendid, roots, superstructure, dent, porch, burrow, acquaintances, improve, neighborliness, loftier structures, feather-edged, impervious, hoeing.

THOREAU'S HOUSE-BUILDING

By the middle of April, for I made no haste in my work, but rather made the most of it, my house was framed and ready for the raising. I had already bought the shanty of James Collins, an Irishman who worked on the Fitchburg Railroad, for boards. James Collins' shanty was considered an uncommonly fine one. When I called to see it he was not at home. I walked about the outside, at first unobserved from within, the window was so deep and high. It was of small dimensions, with a peaked cottage roof, and not much else to be seen, the dirt being raised five feet all around. The roof was the soundest part, though a good deal warped and made brittle by the sun. Door-sill there was none, but a perennial passage for the hens under the door board. Mrs. C. came to the door and asked me to view it from the inside. The hens were driven in by my approach. It was dark, and had a dirt floor for the most part, dank, clammy, and aguish, only here a board and there a board which would not bear removal. She lighted a lamp to show me the inside of the roof and the walls, and also that the board floor extended under the bed, warning me not to step into the cellar, a sort of dust-hole two feet deep. In her own words, they were "good boards over-

head, good boards all around, and a good window," — of two whole squares originally, only the cat had passed out that way lately. There was a stove, a bed, and a place to sit, an infant in the house where it was born, a silk parasol, gilt-framed looking-glass, and a patent new coffee-mill nailed to an oak sapling. The bargain was soon concluded, for James had in the mean while returned. I to pay four dollars and twenty-five cents to-night, he to vacate at five to-morrow morning, selling to nobody else meanwhile: I to take possession at six. It were well, he said, to be there early, and anticipate certain indistinct but wholly unjust claims on the score of ground rent and fuel. This he assured me was the only encumbrance. At six I passed him and his family on the road. One large bundle held their all, — bed, coffee-mill, looking-glass, hens, — all but the cat; she took to the woods and became a wild cat, and, as I learned afterward, trod in a trap set for woodchucks, and so became a dead cat at last.

I took down this dwelling the same morning, drawing the nails, and removed it to the pond side by small cart-loads, spreading the boards on the grass there to bleach and warp back again in the sun. One early thrush gave me a note or two as I drove along the woodland path. I was informed treacherously by a young Patrick that neighbor Seeley, an Irishman, in the intervals of the carting, transferred the still tolerable, straight, and drivable nails, staples, and spikes to his pocket, and then stood when I came back to pass the time of day, and looked freshly up, unconcerned, with spring thoughts, at the devastation; there being a dearth of work, as he said. He was there to represent spectatordom, and help make this seemingly insignificant event one with the removal of the gods of Troy.

I dug my cellar in the side of a hill sloping to the

south, where a woodchuck had formerly dug his burrow, down through sumach and blackberry roots, and the lowest stain of vegetation, six feet square by seven deep, to a fine sand where potatoes would not freeze in any winter. The sides were left shelving, and not stoned; but the sun having never shone on them, the sand still keeps its place. It was but two hours' work. I took particular pleasure in this breaking of ground, for in almost all latitudes men dig into the earth for an equable temperature. Under the most splendid house in the city is still to be found the cellar where they store their roots as of old, and long after the superstructure has disappeared posterity remark its dent in the earth. The house is still but a sort of porch at the entrance of a burrow.

At length, in the beginning of May, with the help of some of my acquaintances, rather to improve so good an occasion for neighborliness than from any necessity, I set up the frame of my house. No man was ever more honored in the character of his raisers than I. They are destined, I trust, to assist at the raising of loftier structures one day. I began to occupy my house on the 4th of July, as soon as it was boarded and roofed, for the boards were carefully feather-edged and lapped, so that it was perfectly impervious to rain, but before boarding I laid the foundation of a chimney at one end, bringing two cartloads of stones up the hill from the pond in my arms. I built the chimney after my hoeing in the fall, before a fire became necessary for warmth, doing my cooking in the mean while out of doors on the ground, early in the morning, which mode I still think is in some respects more convenient and agreeable than the usual one. When it stormed before my bread was baked, I fixed a few boards over the fire, and sat under them to watch my loaf, and passed some pleasant hours in that way.

In those days, when my hands were much employed, I read but little, but the least scraps of paper which lay on the ground, my holder, or tablecloth, afforded me as much entertainment, in fact answered the same purpose as the *Iliad*. — HENRY D. THOREAU: *Walden*.

EXERCISE 159. (*Oral.*) **To divide a narrative subject into paragraphs.** — It is important to think ahead about our subject when preparing to write a theme of several paragraphs, — quite as important here as in the single paragraph. On proposing to himself a subject, a good writer at once asks, What are its divisions? what different phases of it shall I treat? If the subject be that of a short narrative, the question is, How much of the story should come in the first paragraph? how much in the second? how much in the third? Thus the subject "What I do in a day" might be divided into three paragraphs, treating the events (*a*) of the morning, (*b*) of the afternoon, and (*c*) of the evening. For a theme of say five hundred words, three indentions are usually enough. *Yet untrained writers are likely to indent every sentence.* They do not seem able to see the main divisions of their thought, nor to appreciate that, in a short theme, the indentions indicate only main

divisions. A reader must have thoughts classified in groups for him if he is to understand them without labor. Why is it that we remember so few sermons? Natural depravity in part, no doubt, but in part the weak structure of the sermons. A good short outline of two or three heads can be remembered, but who can remember fifthlies and sixthlies? All readers and hearers are in one respect like the girl in the following anecdote: —

> In a private party one evening, at which the late Andrew Fuller was present, the conversation turned on the subject of preaching. One of the party said that preaching without notes is the hardest work in the world. Mr. Fuller said that it is easy enough if one goes to work in the right way. "Now," he said, "if I were to tell my servant girl to go to the shop and get some sugar and blue, some coffee and starch, some cakes, some soap and some almonds, some candles and spice, some nuts and some tea, some potash and butter, she would say, 'O dear, sir, I can never think of all that.' Well, look here, Betty, you know to-morrow your mistress is going to have a large wash, and she will want some blue and soap, candles and potash; the next day she will have company, and will want some tea and coffee, sugar, spice, nuts, cakes, butter, and almonds. 'Thank you, sir; now I can think of them all.'" So it is in preaching with good arrangement.

Discuss with the instructor and the class the merits of different ways for dividing the

following subjects: (1) A camping trip; (2) Our picnic; (3) The chief events of the school year; (4) Our ocean voyage; (5) My experiments in gardening; (6) How I learned to swim; (7) A practical joke; (8) The fall I had; (9) One day in business; (10) A few days in the city; (11) A few days in the country.

EXERCISE 160. (*Written.*) Choose one of the subjects in Exercise 159, or some similar subject, and think out the substance of each paragraph before you write a word. Then jot down at the head of your paper a paragraph outline, after this fashion: —

MY FALL IN THE "BRICK"

(*Outline*)

¶ 1. Explain "Brick" as a brick dormitory. Describe the stairs and "stair-well."

¶ 2. Explain how the fall happened. I was sliding round sharp curve in hand-rail of balustrade, lost my balance, and went over into the stair-well.

¶ 3. Describe sensations felt on the way down, and on alighting thirty feet below.

Having made your outline, write a theme of not more than four paragraphs, giving a page, more or less, to each.

EXERCISE 161. **To divide a descriptive subject into paragraphs.** — It is less easy to make satisfactory divisions of a descriptive than of a narrative subject. The reason is clear. Events follow each other in time, and so do thoughts and words. It is comparatively easy, therefore, to hit upon convenient divisions of time and make the paragraphs correspond. But all parts of an object exist at one and the same time, whereas the words that describe it must call the reader's attention to first one part, then another. If the object has physical main divisions, we are helped somewhat. A wasp consists of three almost separate parts, — head, thorax, and abdomen; consequently he may be described in three paragraphs. The city of Chicago and the city of London have each a North Side, a South Side, and a West Side. Accordingly the paragraph divisions are clear for a short theme on either city. Perhaps the best plan for a description, however, is to look at the object from a fixed point of view, and not to change from this. This method will yield first a paragraph on the object according to its general appearance, then other paragraphs on particular details. Ordinarily a description should state a general im-

pression, whether it afterward gives details or not. The most common way of doing this is to tell what in general the object to be described makes you think of. If a river, it may remind you of a snake or a letter S; if a village, it may recall to your mind a flat-iron; if a little old lady, it may appear to you, as to Dickens, in *Hard Times*, "a bundle of shawls." The main impression thus received is called the *fundamental image*.

Discuss various ways of paragraphing the following subjects: —

1. Kinds of noses. 2. A bit of old architecture. 3. A church altar. 4. Famous deltas. 5. The shop. 6. The lunch-room. 7. A little old man. 8. This town in A.D. 2000. 9. An old fireplace. 10. A wreck. 11. Profile Mountain. 12. The football field. 13. The baseball ground. 14. The capitol. 15. An old horse. 16. A thin man. 17. A fat man. 18. A river, seen from far and near. 19. A view from a high building.

EXERCISE 162. (*Written.*) Choose one of the subjects in the preceding exercise, or a similar subject, and write an outline. Then compose a theme of three or four paragraphs. Let your first paragraph deal with the general appearance of the object. Let each of the other paragraphs group together certain details

that seem to go together, *e.g.*[1] details of dress or details of the face. Observe a warning: If you would keep one point of view throughout the description, do not describe details which cannot be seen from that point.

EXERCISE 163. (*Oral.*) **To criticise the paragraphing of two versions of Lincoln's Gettysburg speech, and to learn the speech by heart.** — Read carefully the following address; it will be recognized as that delivered by Lincoln at the dedication of the Gettysburg National Cemetery, in 1863. It was written first as one paragraph; but a year later, in making a copy, the President divided it as you see.

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot

[1] The abbreviation *e.g.* is read "for example." It stands for the Latin *exempli gratia*.

consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, — that we here highly resolve that these dead shall not have died in vain, — that this nation, under God, shall have a new birth of freedom, — and that government of the people, by the people, for the people, shall not perish from the earth.

State the subject of each paragraph in the version given above. Then read the following version, taken from a school-book, and state the subject of each paragraph: —

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground.

The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here; but it can never forget what they did here. It is for us the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

Having read both versions, which do you consider the better in respect to paragraphing? By all means commit the entire address to memory. Only after years of study, both of men and of literature, is one likely to appreciate how good this speech is. The late Charles A. Dana, a brilliant journalist, wrote as follows, quoting Edwin M. Stanton, Lincoln's Secretary of War: —

I remember very well Mr. Stanton's comment on the Gettysburg speeches of Edward Everett and Mr. Lincoln. "Edward Everett has made a speech," he said, "that will make three columns in the newspapers, and Mr. Lincoln has made a speech of perhaps forty or fifty lines. Everett's is the speech of a scholar, polished to the last possibility. It is elegant and it is learned; but Lincoln's

speech will be read by a thousand men where one reads Everett's, and will be remembered as long as anybody's speeches are remembered who speaks in the English language."

EXERCISE 164. (*Written.*) After hearing the following logical composition of several paragraphs, reproduce it, giving the paragraphs as in the original: —

THE DEFINITION OF A PATRIOT

A patriot is one who loves his fatherland — his country. People show patriotism in various ways. In time of war, when the national safety is menaced by a public enemy, men are ready to enter the army and to give their lives, if need be, in defence of their country. A true patriot, too, is pleased by everything which reflects credit on his homeland. He is anxious that its public affairs shall be stained with no meanness or dishonor. He is anxious that its government shall always be just and generous in dealing with the governments of other nations. He does not wish an advantage secured from any other nation, especially from a weaker one, by wanton violence or by fraud. He is delighted with every advance of his country in the arts of civilization, and pained at the triumph of evil men or of vicious measures. And he is always ready to do what he can to make his country better or stronger or safer.

We have seen some of the reasons which an American has for being proud of his country. But in order to be a patriot it is not at all necessary to be a boaster. Indeed, a true patriot is so sure of the solid merit of his country that he does not need to say much about it. If a man is in the habit of talking about his own honesty,

it leads others to suspect that perhaps after all he is trying to cover up a streak of dishonesty. At any rate, bragging is a weak and foolish habit. And bragging of one's country is quite as foolish as it is for a boy to boast of his father's wealth or of his sister's beauty.

Neither is it a sign of patriotism to despise other countries. We may love our own the best, but one who does not know that other countries are also great and powerful and famous, is merely very ignorant. If we respect other nations for their good qualities, we are all the better fitted to understand and admire the like qualities in our own.

Sneering at other races is no sign of patriotism. Boys and girls sometimes are apt to think themselves better than one of their mates who was born in a foreign land, and to show their superiority by using for him some sort of foolish nickname. But this is very silly. Is he a German? The Germans have some of the greatest names and have done some of the greatest deeds in all history. Is he an Italian? Italy is a beautiful land, famous for some of the finest painters and musicians, and for some of the wisest statesmen and bravest soldiers of any land. Is he a Jew? The Jews are a wonderful people, and a list of the great men who are Jews would be a very long one. Indeed, one may well be glad and proud to belong to any of these races, or of many others which might be mentioned. — PROFESSOR HARRY PRATT JUDSON: *The Young American.*

EXERCISE 165. (*Oral.*) **To divide an expository subject into paragraphs.** — The word *expository* sounds large, but it is no more difficult to understand than *logical.* Exposition is simply explanation. Every time you have explained

"why" or "how," you have been talking or writing exposition. Expository writing leads to reasons and principles; it is a form of logical composition. Nearly all the logical paragraphs that you have reproduced are examples of exposition.

Discuss some of the following subjects, expounding the underlying principles and so coming to a conclusion about each. Give all the particular instances that are needed to make your thoughts clear.

1. The chief principle in golf. 2. What is cannibalism? 3. The bear family. 4. Principles of diet. 5. What is credulity? 6. What is home-sickness? 7. How to sail a boat. 8. What are drowned rivers? 9. Dangers of eating candy. 10. How ravines are formed. 11. Dangers of over-exercise. 12. Dangers of too little exercise. 13. Why the earth quakes. 14. What is meant by "A great city, a great solitude."

EXERCISE 166. (*Oral.*) In the same way discuss the following: —

1. How the will may be trained. 2. An ideal classroom. 3. What is an ideal camping ground? 4. Advantages and disadvantages of classroom study. 5. Effects of climate on man. 6. Practical values of good manners. 7. How to plan a dinner. 8. How to furnish a sitting-room. 9. Advantages of small classes. 10. Possibilities of electricity. 11. The art of bass-fishing.

EXERCISE 167. (*Written.*) Choose a subject for exposition, write a paragraph outline, and compose an exposition.

EXERCISE 168. (*Written.*) After hearing the following brief read, reproduce it: —

QUESTION: *Resolved*, That it would be better for us to study all lessons at school.

BRIEF FOR THE AFFIRMATIVE

I. We should study more effectively. For: (*a*) We should have fixed hours and be free from interruptions. (*b*) We should study during the day, while our minds are freshest. (*c*) We should study more earnestly when everybody is studying. (*d*) We should receive all proper help from reference books. (*e*) The teacher would show us how to study.

II. Our health would be better. For: (*a*) We should not overwork by trying to spend more time on lessons than we could afford. (*b*) We should have our evenings for recreation and sleep. (*c*) We should be free from worry.

EXERCISE 169. (*Written.*) Write a brief for an argument, following in general the model given above. Choose either the affirmative side or the negative. The following list may suggest a subject:[1] —

1. Examinations should be abolished. 2. A high school is guilty of injustice to its students if it does not train

[1] Do not select a subject too large for your knowledge. See Exercise 97.

them in public speaking. 3. People possessing no property should not be allowed to vote. 4. Is it right to break a friendship? 5. Ought department stores to be permitted? 6. Are there good excuses for being a tramp? 7. Is it wrong to bet? 8. Should a man ever shoot a robber? 9. Is it wrong to go to the theatre often? 10. Is it ever best to give money on the street? 11. Is it right for women to wear birds on their hats? 12. How far is it right for students to study together? 13. Is a curfew law desirable. 14. Is it right to discard old friends for new? 15. Should one bear witness against a friend? 16. Does paying a fare entitle one to a seat? 17. Is it right to let people deceive themselves? 18. Are there any customary lies which are right? 19 Which is rougher, football or pugilism?

EXERCISE 170. (*Written.*) Expand your brief into a logical argument. Develop each sub-heading into a paragraph, thus making perhaps half a dozen paragraphs.

A LIST OF CONCLUSIONS UNDER VARIOUS EXERCISES, FOR USE IN CORRECTING THEMES

EXERCISE

2. Tell the exact truth concerning events as they seemed to you.
6. Follow the exact time-order in so far as possible.
11. Seldom place periods thirty words apart.
12. Rarely compound more than two sentences in one.
16. Never try to make the comma do the work of the period.
19. Place a semicolon or a period before the conjunction *so* when *and* does not precede it.
21. Often place a period or a semicolon, and begin a new statement with a synonym for *and* or *and so.*
26. Instead of the comma before *but,* sometimes place a period or a semicolon, and begin a new statement with a synonym for *but.*
34. Place a comma between compounding sentences joined by *and,* and sometimes between predicates so joined.
39. Place a comma or a semicolon between compounding sentences joined by *but,* and often a comma between predicates so joined.
43. Let *and* introduce only that which should be added closely.
49. Let *but* introduce a real and immediate contrast.
54. Instead of *as* sometimes use *for, because, since, in view of the fact that, for the reason that;* and when

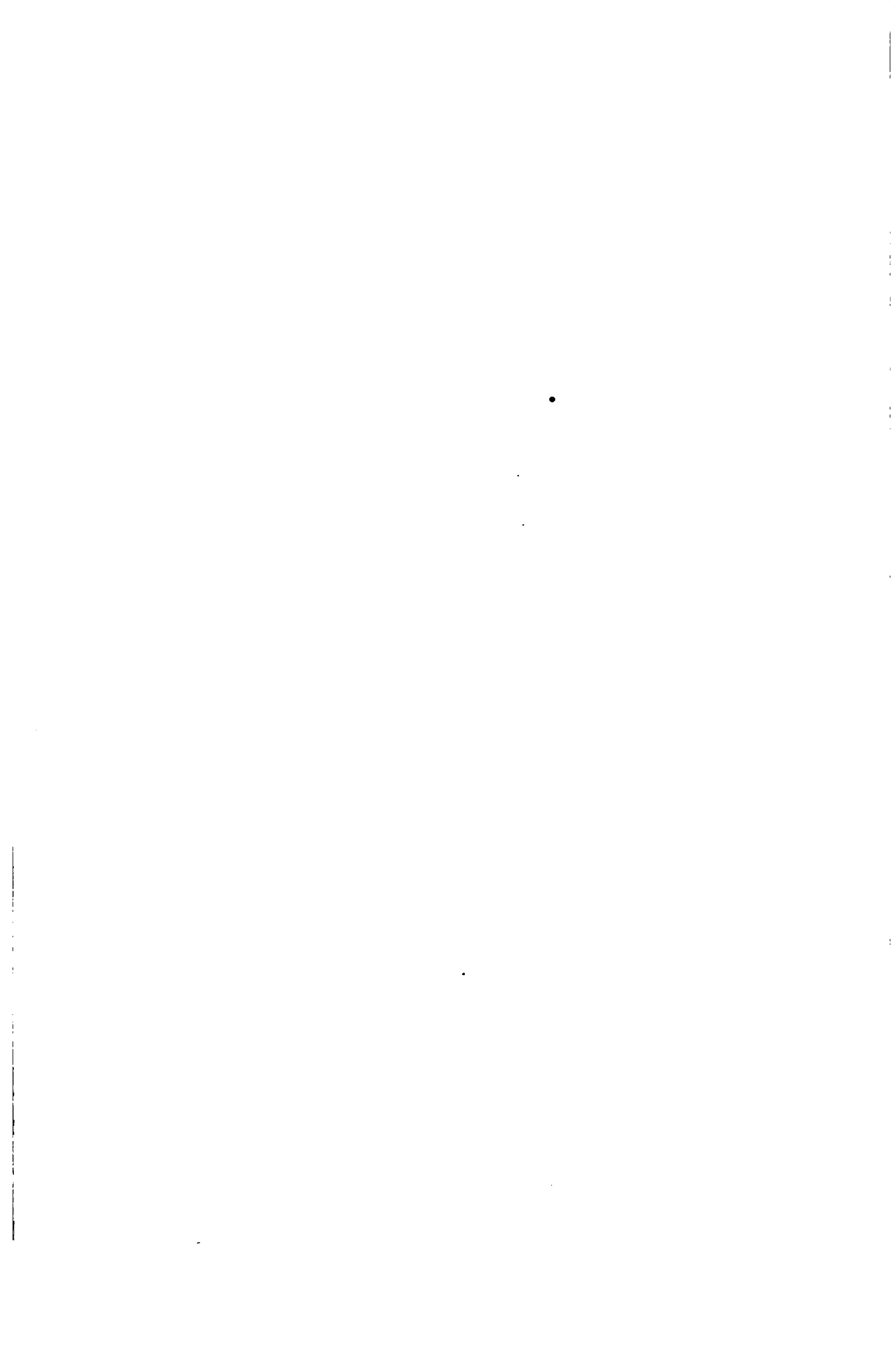
EXERCISES

the causal relation is obvious, omit the conjunction.

59. A complex sentence is one in which statements are used to modify the subject or the predicate, and so become dependent statements.
64. Beware of punctuating a modifying clause as a sentence.
69. Rarely insert a comma save as a warning to prevent confusion or misunderstanding.
74. Set off appositive and slightly parenthetical expressions by the comma before and after.
79. Separate words in a series by the comma, even when *and* connects the last two.
84. Place a comma before a relative clause if the clause is not needed to identify the person or thing to which it relates.
89. Before an informal quotation place a comma; before a formal quotation a colon.
90. Before an informal enumeration that explains a preceding summary, place a comma and a dash; before a formal enumeration a colon.
96. Make your observations as many as possible before drawing a conclusion.
98. Make guesses freely from resemblances and differences, but come to no conclusion before testing them by experiment.
99. Do not mistake *what happens to follow* for *what results.*
100. Do not use words without a clear sense of their meaning.
101. Let the title give some hint of the conclusion.
109. Place every modifier close to the word to which it belongs.
112. Place every pronoun near its noun, or if necessary repeat the noun.

EXERCISE

115. Give every participle a neighboring noun or pronoun with which to agree.
118. When using a word in *ing*, precede it by the possessive if you mean *the action* itself.
121. Instead of *which* referring to a clause, use *which* preceded by an appositive for the clause.
123. Do not say *and which* unless you have begun the preceding clause with *which*.
129. Often compel a simple sentence to do the work of a compound.
131. Reduce to clauses or phrases any sentences which can easily be reduced.
149. Use the dash to indicate either suspense or a sudden break in the thought, but never use it as a period.
150. Use the interrogation point at the end of every question, even if this be but a part of a sentence.
155. Use the exclamation point after a word, clause, or sentence that is truly exclamatory in thought.



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